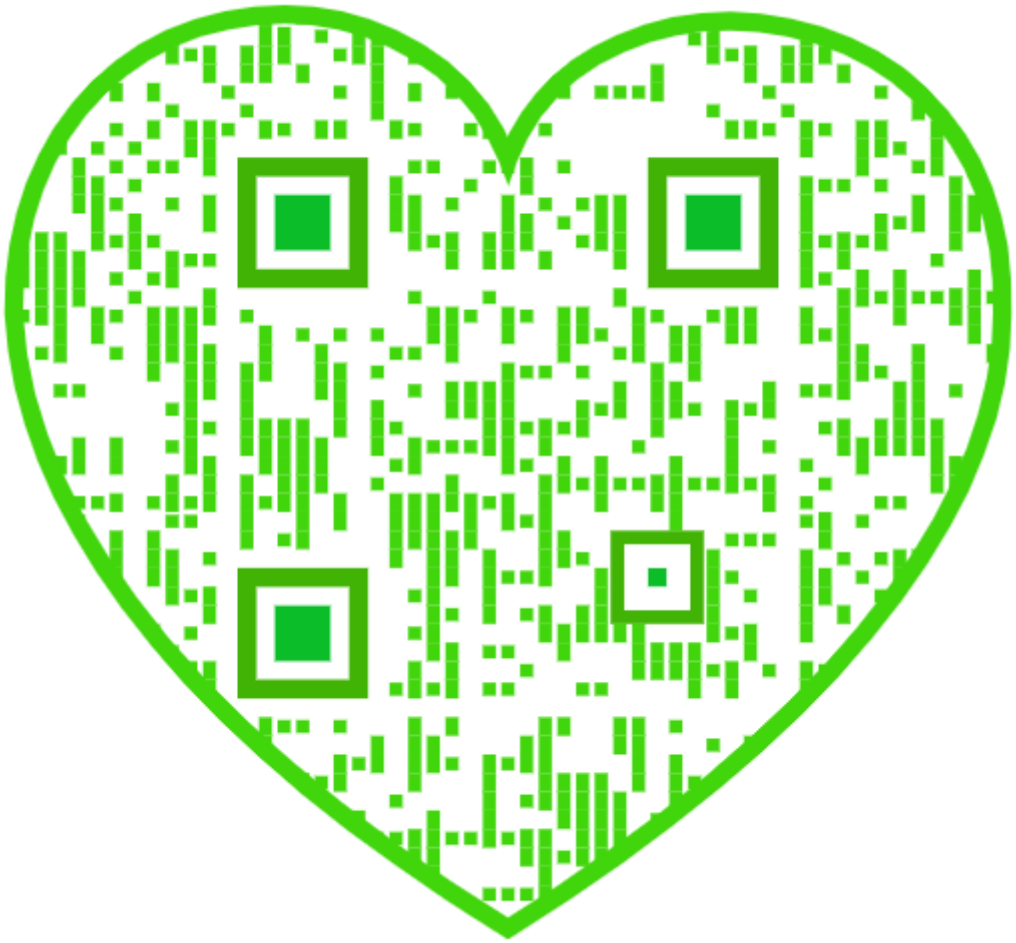

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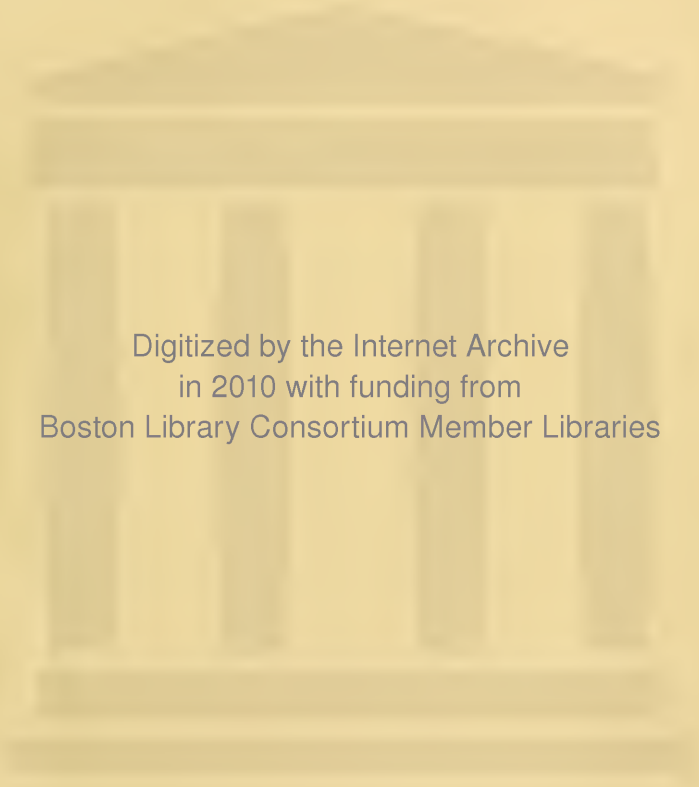

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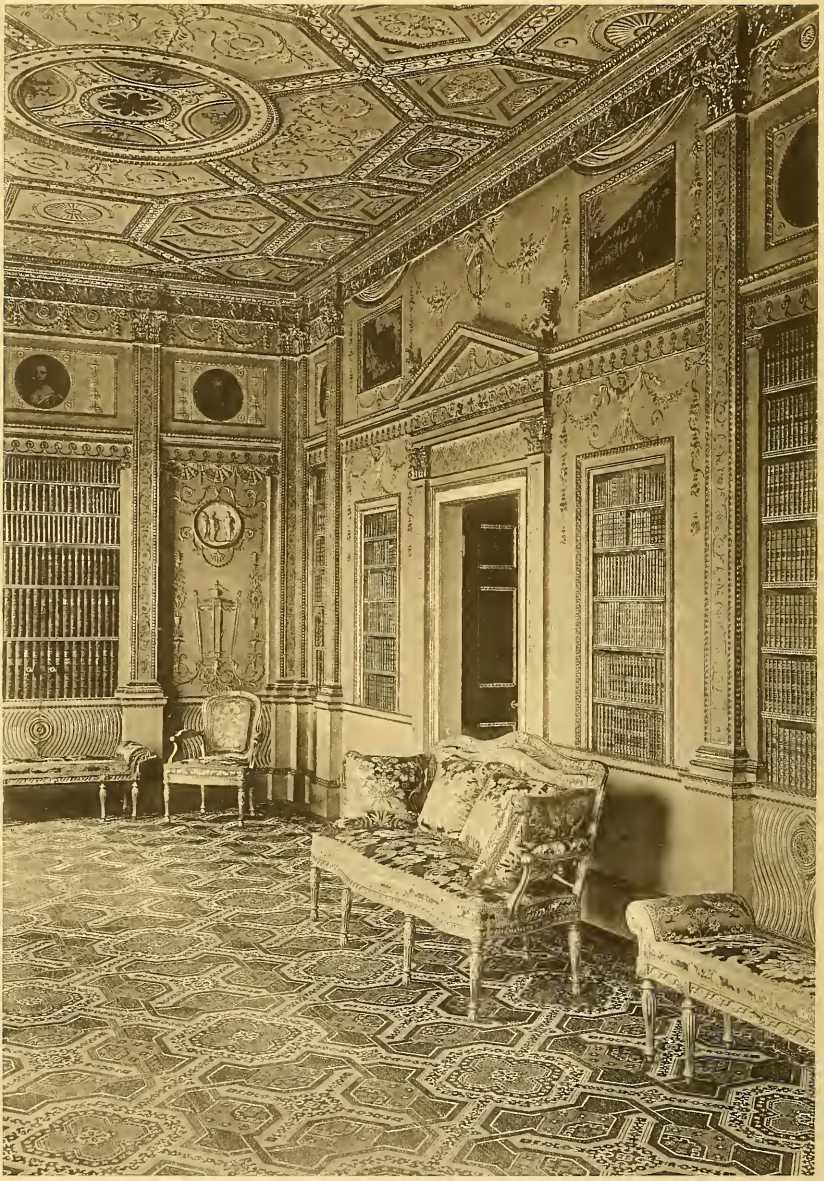

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CHARLES SCRIBNER'S SONS

FIFTH AVENUE, NEW YORK

PREFACE

SOME years have elapsed since I was invited to become the author of this book. Then I was filled with admiration for some of the finest works of the brothers; for long I had been generally familiar with their best known undertakings and with the collection of engravings of their work, published in the eighteenth century and at the beginning of the nineteenth, but these had hitherto failed to convey to me an adequate conception of their remarkable ability as designers. It was not until I saw the actual works, that have been preserved with care in many of the great houses of this country, that I became able to properly appreciate the value of their work, and to ascertain the true position of the brothers among the architects and art workers of their day.

In addition to visiting the works of the brothers in London and the vicinity, I have familiarised myself with examples in the more distant parts of the provinces, as well as in both Scotland and Ireland. I have also been able, whilst upon the Continent, to pay visits to most of the places at which both Robert and James Adam stayed, when engaged abroad upon study and research; and in these and similar ways I have sought to do what in me lay to render this book more useful and of greater interest.

To the owners of Adam houses, who have permitted me to visit their homes and have granted leave for photographs to be specially taken for this book, I beg to tender my grateful acknowledgments. In addition, I also desire to express my indebtedness to those who have also allowed me to publish or examine their private correspondence and other manuscripts for the present purpose. For these and

other facilities my thanks are specially due to the Duke of Hamilton and Brandon, the late Duke of Buccleuch, the Duke of Montrose, the late Duchess of Northumberland, the late Marquess of Tweeddale, the Marquess of Lansdowne, the Marquess of Ailsa, the late Marquess of Linlithgow, the Earl of Coventry, the late Earl of Jersey, the Earl of Strathmore and Kinghorn, the late Earl of Wemyss and March, the Earl of Mansfield, the Earl of Harewood, Viscount Portman, Lord Scarsdale, Lord Colebrooke, Col. Lord Binning, the late Sir Robert Dundas of Arniston, Bart., Miss Goldsmid, Mrs Denham Parker, and Lieut.-Col. More Nisbett.

I also wish to acknowledge the assistance and attention that I have received from those who are responsible for the preservation of the national records at both Edinburgh and London. To Mr Henry B. Wheatley, F.S.A., the author of many important works on London, and one of our greatest authorities upon kindred subjects, I am also indebted for much interesting information. My sincere thanks are also due to the late Mr Birch and to Mr Walter Spiers, the former and present curators of the Soane Collection, who have afforded me every facility for examining the almost innumerable designs of the brothers Adam and other drawings which have been entrusted to their care. The valuable suggestions which Mr Spiers has given me, and the kindly interest which he has taken in the preparation of this book, have placed me under a debt of gratitude to him which I cannot fail to acknowledge.

My thanks are also due to Sir Thomas Hunter, the Town Clerk of Edinburgh, who has given me interesting information from the civic archives, relating to the life of William Adam, senior, and the work of his sons. To Sir Charles Elphinstone Adam, Bart., a descendant of the elder Adam, I am also indebted for the photographs of the ivory bas-relief and portrait now preserved at Blair-Adam. I also desire to express my thanks to the Council of the Royal Institute of British

Architects for permitting photographs of their portraits of Robert and James Adam to be taken for the present purpose.

To Dr James J. Dobbie of Edinburgh, Dr Thomas Ashby, Sir Henry Tanner, Mr W. T. Oldrieve, F.S.A. (Scot.), Mr A. H. Miller of Dundee, Mr Thomas Arnold, and all others who have assisted me in any way, I tender my most sincere thanks.

To Mr Herbert Batsford the thanks of those who welcome a volume upon the lives and work of the brothers Adam are due. To him alone can be attributed the inception of this book, the determination of its general character, and the form in which it has been prepared.

In their endeavour to obtain suitable photographs for the illustration of this book, the publishers secured the services of Mr Thomas Lewis of Birmingham, Mr W. E. Gray of Bayswater, Mr Dockree, and Mr Horace Dan, who had previously assisted in similar work. It is particularly fortunate that it was possible to obtain such able assistance, since it is necessary to rely very largely upon illustrations in order to convey an adequate impression of the various works mentioned in the context.

No acknowledgment of my indebtedness would be complete, if reference were not made to the assistance which I have invariably received from Mr Harry Batsford in all matters affecting the publication of the book.

JOHN SWARBRICK.

June 1915.

CONTENTS

CHAPTER		PAGE
	PREFACE	v
	INTRODUCTORY NOTE: THE CLASSIC INFLUENCE ON ENGLISH ARCHITECTURE AND FURNITURE UP TO THE TIME OF THE BROTHERS ADAM	3
I.	THE WORKS OF THE ELDER ADAM AND THE EARLY DESIGNS OF THE BROTHERS	34
II.	THE CONTINENTAL TOUR OF ROBERT ADAM	49
III.	THE EARLY WORK OF ROBERT ADAM	62
IV.	THE CONTINENTAL TOUR OF JAMES ADAM	114
V.	THE ALTERATIONS AT SYON HOUSE AND OTHER CONTEMPORARY WORK	143
VI.	KEN WOOD, BOWOOD, AND LANSDOWNE HOUSE	173
VII.	HAREWOOD HOUSE, NOSTEL PRIORY, LUTON HOO, AND OSTERLEY	193
VIII.	THE BUILDING OF THE ADELPHI AND CERTAIN CONTEMPORARY EVENTS	219
IX.	THE EVE OF THE AMERICAN WAR	237

CHAPTER PAGE

X. AFTER THE COMMENCEMENT OF THE AMERICAN WAR - - - - - - - - 265

XI. THE ERECTION OF THE EDINBURGH UNIVERSITY BUILDING AND SOME CONTEMPORARY EVENTS - - - - - - - - 290

INDEX TO ILLUSTRATIONS - - - - - 303

INDEX TO TEXT - - - - - - - 309

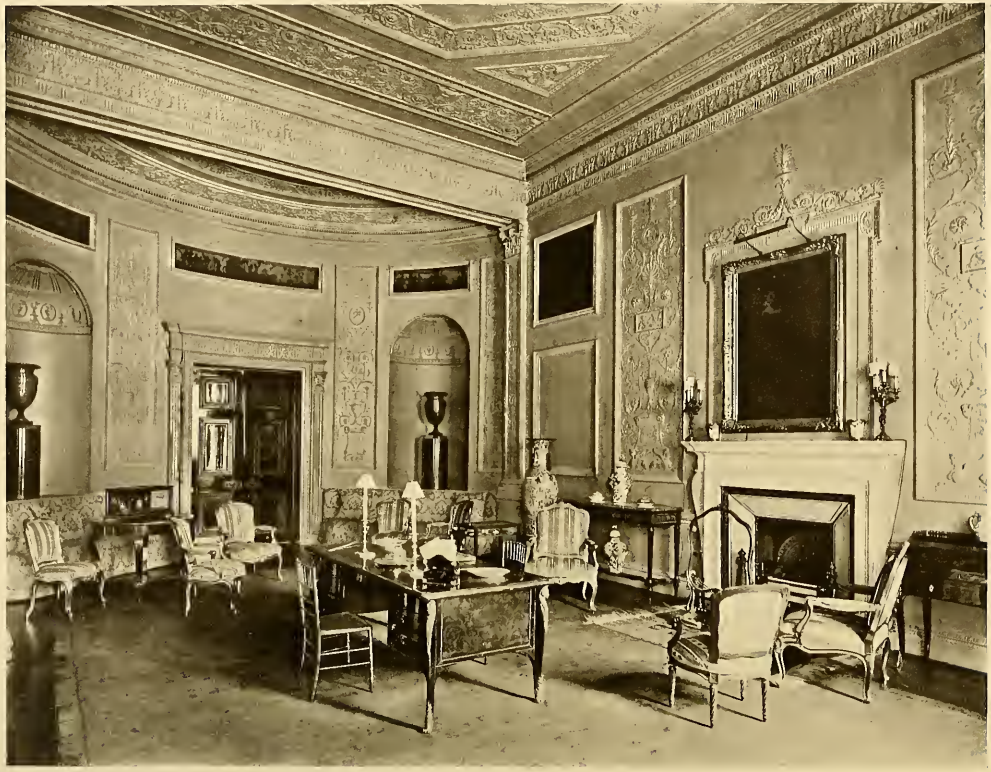


Fig. 2.—Typical Adam Decoration; the Front Drawing-Room, Lansdowne House.

Robert Adam and his Brothers
Their Lives, Work, & Influence

INTRODUCTORY NOTE.

THE CLASSIC INFLUENCE ON ENGLISH ARCHITECTURE AND FURNITURE UP TO THE TIME OF THE BROTHERS ADAM.

The story of the lives and work of Robert Adam and his brothers forms a significant episode in the history of English Renaissance architecture. The character of their work is distinctive, and consequently easily recognisable, so that it has come to be popularly described as the "Adam style."

The delicacy and refinement of Adam interior decorations are so marked, and the work has such individual charm, that it has always evoked interest and admiration, and has exercised a definite and of late an increasing influence on the trend of English architectural art. Typical examples are shown in Figs. 1-3 and throughout the book.

It seems advisable, before studying the actual work of the brothers Adam, to consider very briefly the course of Renaissance influence in England which led up to it, in order to appreciate the part they played in the development of English classic art. In spite of the markedly individualistic aspect of their design, it came as a

natural, if entirely fresh, development from what had preceded, and was an outcome of that tendency to revert to the works of classic antiquity which manifested itself increasingly throughout the eighteenth century.

The adoption in this country of the fully developed architecture

Fig. 3.—A Late Adam Chimney-piece; from the Drawing-Room, 1 Portman Square.

of the Renaissance was mainly due to Inigo Jones, who is known to have visited Italy on two occasions, first, prior to 1604, and subsequently during the years 1613-14, when he travelled in the entourage of Thomas Howard, Earl of Arundel and Surrey. Fig. 4, the double cube room at Wilton, is the most ornate interior by him. Whilst abroad, Inigo Jones studied the "Architettura" of Palladio,

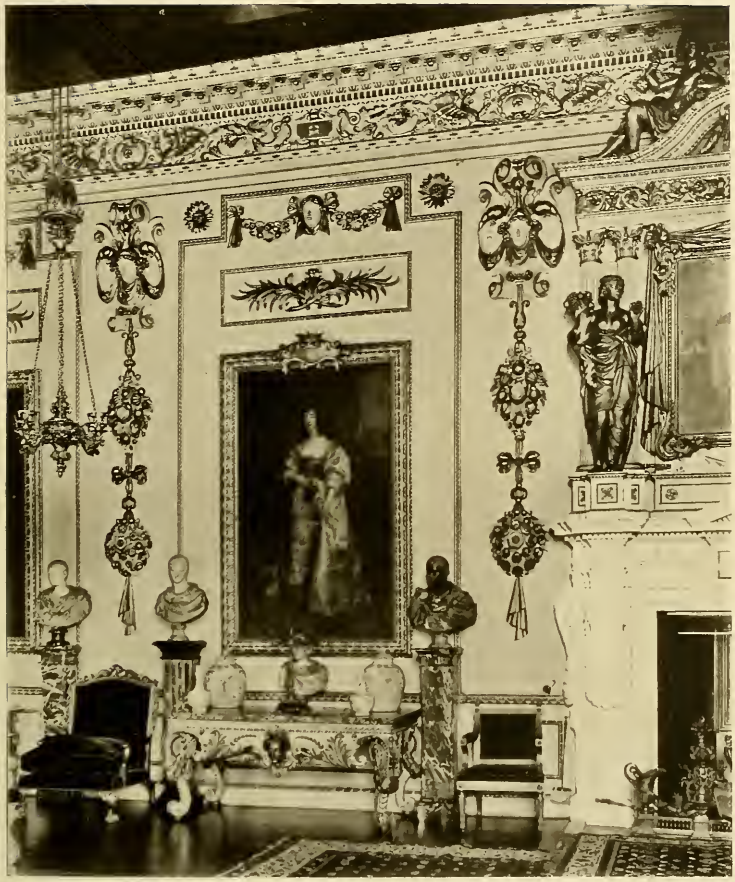


Fig. 4.—Wilton House; Detail of the Double Cube Room.
Inigo Jones, Architect.

and a copy, in which he made notes, is now in the library of Worcester College, Oxford. The entries show that he was familiar with the writings of many eminent architects of former times, as Serlio, Fontana, Vignola, and Philibert de l'Orme, and leave us to conclude that the paramount influence was that of Palladio (Fig. 5).

When the arts were again patronised, after the national upheaval, due to the civil war between the Court and Parliamentarians, Sir

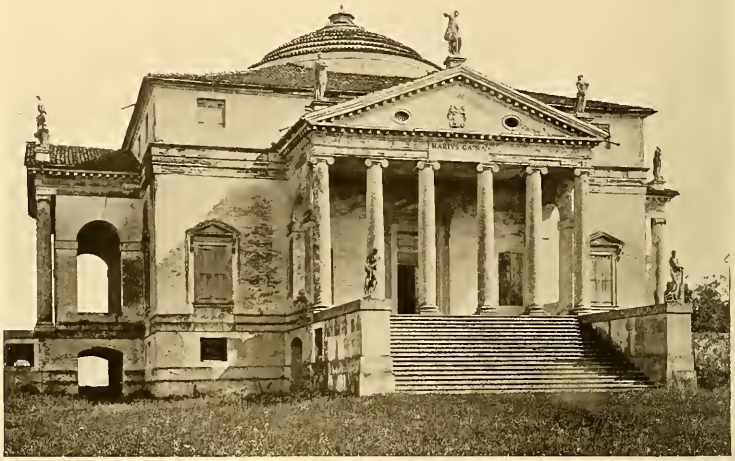


Fig. 5.—Villa Rotonda, Vicenza. Andrea Palladio, Architect.

Christopher Wren became the foremost architect, and displayed an extraordinary genius that has gained for him universal admiration. Unlike Inigo Jones, he never travelled in Italy, and only appears to have been abroad during the latter half of the year 1665, when he stayed in Paris and visited various châteaux in the vicinity, as Vaux, Maisons, Verneuil, Meudon, and Chantilly. At that time Louis XIV. was upon the throne, and, acting upon the advice of his minister, Colbert, was drawing around him the most distinguished artists, in

order that Paris and the royal palaces might attain to a grandeur that had not been achieved in the past, not even in the golden days of ancient Athens and Rome. In all probability Wren selected this particular year for his visit owing to the prevalence of the Plague in London and to the presence of Bernini, the Neapolitan sculptor and exponent of the baroque style, who had been accorded an almost regal reception in France, whither he had travelled at the desire of the King to prepare a design for the palace of the Louvre. Fig. 14 illustrates one of the fronts from Mariette's engraving (p. 21). The favour extended to Bernini at the moment evidently aroused the deep interest of Wren, since he wrote in a letter: "Bernini's design of the Louvre I would have given my skin for; but the old reserved Italian gave me but a few minutes' view; it was five designs on paper, for which he hath received as many thousand pistoles (about £800 each). I had only time to copy it in my fancy and memory, and shall be able, by discourse and a crayon, to give you a tolerable account of it." Whatever may have been the extent of the interest taken by Wren in the designs of Bernini, that aroused by the works of François Mansart, Louis le Vau, Jean le Pautre, and Charles le Brun was unquestionably greater. François Mansart was one of the most able of all French architects, and his work at the Hôtel Carnavalet, the château of Maisons, and in other places, reveal masterly powers, that Wren could not have failed to appreciate. An opinion of the extent of the impression produced upon Wren by the work of French artists can be best formed from his own words. "I have purchased," he wrote in the same letter, "a great deal of Taille-douce (copper engravings), that I might give our Country-men Examples of Ornaments and Grotesks, in which the Italians themselves confess the French to excel. I hope I shall give you a very good Account of all the best Artists of France; my Business now is to pry into Trades and Arts, I put myself into all Shapes to humour them: 'tis a Comedy to me, and tho' sometimes expenceful, I am loth yet to leave it." Although Wren did not visit Italy, we may, nevertheless, rest assured that he obtained an excellent

account of the buildings there from printed works and travellers, and particularly from his good friend, John Evelyn, whose account of the "Grand Tour" may be found in his published diary. Wren was a clever, scholarly man, of great proficiency in science, and remarkable attainments; practically every known work was at his service; and his many learned friends both in this country and abroad were ever ready to confer with him or to render assistance. There was, in fact, scarcely any resource then known to science to which it was not within his power to acquire access. It is also quite possible that no book on architecture had been printed that could not have been procured by him, if he had so wished. With such manifold facilities and with practically all the great authorities of the past to assist him, Wren was appointed to official positions as an architect. At first he prepared a few designs that can only be regarded as aberrations, but a dignified, scholarly manner was subsequently adopted, which found expression in his executed work (Fig. 6). This mature manner was the result of consummate judgment, and a thorough grasp of the principles of design. In addition to being a scientist, Wren was unquestionably a great artist; he was too wise to disregard the recognised authorities of the past; but he realised that, gifted though they had been, he too was gifted, and with an ability that justified him in exercising his own judgment, and in being original to an extent that carried him beyond the limits of any known precedent.

In later years the influence of the Low Countries in England became so great that it even extended into the sphere of architecture. To a versatile, creative genius like Wren the change presented no difficulties. On the other hand, suggestions were afforded that helped him to find new expression in his work, and to record some indication of national temperament and personal individuality. The so-called purists who succeeded Wren, and reverted more closely to the style of Palladio, possessed but a part of his powers, and, unable to appreciate the grandeur of his work, imagined that more careful compliance, if not complete adherence, to the precepts and formulæ of ancient authorities would enable them to design in a more pure, classic

Fig. 6.—St Stephen's, Walbrook. Sir Christopher Wren, Architect.

manner and achieve nobler effects. Among the pseudo-purists was Colin Campbell, a capable designer, and the compiler of the first three volumes of the "Vitruvius Britannicus," and Hawksmoor, who entered the service of Wren as "scholar and domestic clerk." Though Hawksmoor may be classed with the orthodox stylists, it will not be forgotten that he has left us some works of free treatment and distinct merit, as the buildings in the fine south quadrangle of Queen's College, Oxford. The pedantry of the new school is observable in the description by Campbell, of one of his own designs for a church: "the aspect of this Church," he wrote, "is Prostyle, Hexastyle, Eustyle, which by Vitruvius, Palladio, and the general consent of the most judicious architects, both ancient and modern, is esteemed the most beautiful and useful disposition."

During the early part of the eighteenth century Palladianism reigned almost supreme, and many master masons and carpenters, who had become familiar with plates showing selected examples of the classic orders, imagined that such knowledge qualified them to erect mansions, design bridges, and otherwise act as architects. Surprising though it may seem, many important commissions were given to such men, although it was evident to competent judges that they had not enjoyed an adequate training, and did not possess the gifts and grasp of principles that are necessary for the production of fine, scholarly work. The period, nevertheless, brought forth some architects of marked ability, as Sir John Vanbrugh and James Gibbs, the designer of the Radcliffe Library, Oxford (Fig. 7), and St Mary-le-Strand (Fig. 8). Vanbrugh is best remembered as an architect by his work at Castle Howard and Blenheim, buildings that called forth the ridicule of Horace Walpole and the praise of Sir Joshua Reynolds and the brothers Adam. The work of no English architect appealed more to the brothers than that of Vanbrugh, and although the scale and detail of their own undertakings differed from his as widely as can be imagined, their knowledge of principles enabled them to find

pleasure even where some might have thought that no common ideal existed. Regarding Vanbrugh, Walpole wrote with disdain: "He wanted eyes, he wanted all ideas of proportion, convenience, propriety. He undertook vast designs, and composed heaps of littleness"; but in one of his discourses to the students of the Royal Academy Reynolds, in referring to architecture, said: "I can pretend to no skill in the detail of architecture. I judge now of the art, merely as a painter. When I speak of Vanbrugh, I mean to speak of him in the language of our art. To speak then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, he had great skill in composition. To support his principal object, he produced his second and third groups or masses; he perfectly understood in his art what is the most difficult in ours, the conduct of

Fig. 7.—The Radcliffe Library, Oxford.
James Gibbs, Architect.

the background, by which the design and invention is set off to the greatest advantage. What the background is in painting, in architecture is the real ground on which the building is erected; and no architect took greater care than he that his work should not appear crude and hard: that is, it did not abruptly start out of the ground without expectation or preparation.

Fig. 8.—St Mary-le-Strand from the West. James Gibbs, Architect.

"This is a tribute which a painter owes to an architect who composed like a painter, and was defrauded of the due reward of his merits by the wits of his time, who did not understand the principles of composition in poetry better than he, and who knew little or nothing of what he understood perfectly, the general ruling principles of architecture and painting. His fate was that of the great Perrault; both were the objects of the petulant sarcasms of factious men of letters, and both have left some of the fairest ornaments which to this day decorate their several countries — the façade of the Louvre, Blenheim, and Castle Howard."

In addition to designing buildings, Vanbrugh also wrote plays, and it was doubtless due to his success as a playwright that he came to be granted the appointment of Comptroller of the Royal Works in 1702, the year in which the erection of Castle Howard was

commenced. Fig. 9 is a bird's-eye view of the pile from an eighteenth-century engraving. Vanbrugh's knowledge of building was probably acquired prior to the year 1695, when he was made Secretary to the Commission of Greenwich Hospital. In all probability he studied on the Continent, and it is recorded that in 1691-93 "English gentlemen, Mr Vanbrook, Mr Goddard, and Mr North,

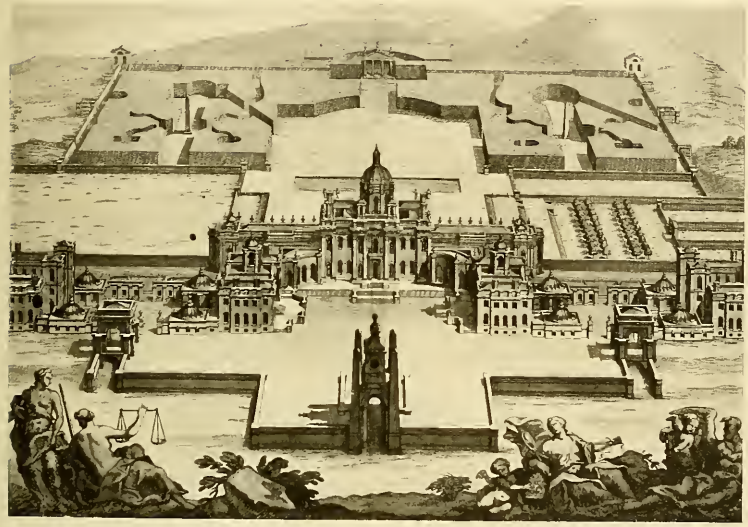


Fig. 9.—Castle Howard, Yorkshire. Sir John Vanbrugh, Architect.

were clapt up in the Bastile, suspected to be spyes," also that "French merchants were the other day sent to the Tower to be used as Mr North and Mr Vanbroke are in the Bastile." Perhaps Vanbrugh's knowledge of architecture abroad may have been sufficient to develop his originality and to show him the futility of adhering too closely to rules; at all events, it was in July 1703, while Castle Howard was in course of erection, when he wrote the letter to his friend, Tonson, the bookseller, desiring him to procure a French edition of "Palladio."

Like the brothers Adam, James Gibbs was of Scottish parentage, having been born in Aberdeenshire in 1682. After travelling in Holland, he pursued his studies in Paris, and finally in Rome, where he worked under the guidance of Carlo Fontana, an architect who belonged to the baroque school of Bernini. At this time it was considered necessary to take the " grand tour," by visiting the continental countries of France and Italy, in order to complete a refined education becoming to a gentleman, and to attain to some degree of higher culture. The consequence was that members of the landed classes in England travelled in considerable numbers on the Continent, and rested for a short time in Rome before starting upon the homeward journey. In this way Rome became a rendezvous, where an international gathering, consisting chiefly of English people, studied the wonders of the Eternal City and engaged in conversazioni with Italians of distinction, and with the great authorities upon art and antiquities. Many of the visitors procured ancient marbles and paintings by old masters, or engaged draughtsmen to make drawings, in order that they might take away some mementoes of their tour. Upon such draughtsmanship Gibbs appears to have been engaged, when he made the acquaintance of the Duke of Argyll, the patron of Colin Campbell, the Earl of Mar, and others, who subsequently became his friends upon his return to England in 1709. Among others who visited Rome were Lord Charlemont, the friend of Sir William Chambers, and Richard, Earl of Burlington, the patron of William Kent.

Lord Burlington was a distinguished virtuoso, who studied architecture and designed buildings, either by himself or with the assistance of Kent, Campbell, or the Italian, Leoni, whom his lordship induced to come from Venice to direct the publication of a new edition of " Palladio." " Under the auspices of Lord Burlington and Lord Pembroke," wrote Walpole, " architecture recovered its genuine lustre. The former, the Apollo of arts, found a proper priest in the person of Mr Kent." So deep was the Earl's interest in architecture that he provided funds for Kent's publication of the

Fig. 10.—Frontispiece to the "Works of Robert and James Adam" (1775). Designed by Zucchi. Engraved by Bartolozzi.

"A student conducted to Minerva, who points to Greece and Italy, as the countries from whence he must derive the most perfect knowledge and taste in elegant architecture."

designs of Inigo Jones, of Castell's "Villas of the Ancients," and of the edition of "Palladio's Restorations of the Roman Thermæ." In addition to Lord Burlington there were also other generous patrons of art during this period, and among these was Charles, the third Duke of Richmond, who, in the year 1758, opened for the benefit of students a gallery of casts in his house, in the Privy Gardens, Whitehall, and secured the services of Cipriani, the Florentine, as an instructor. Reference was made to Lord Burlington by Pope, when he wrote the lines:—

> "You show us Rome was glorious, not profuse,
> And pompous buildings once were things of use.
> Yet shall, my lord, your just, your noble rules
> Fill half the land with imitating fools;
> Who random drawings from your sheets shall take,
> And of one beauty many blunders make;
> Load some vain church with old theatric state,
> Turn arcs of triumph to a garden gate."

Possibly it may be imagined that the visits of some of the English and Scottish peers to the Continent may have been due to the presence there of James Stuart, the Chevalier de St George; but in most cases the journeys were obviously undertaken solely for the acquirement of knowledge and the pursuit of pleasure. The spirit of devotion to the beautiful that induced a considerable number of our countrymen to travel in Italy also led to the formation of the Society of Dilettanti in the year 1734. This organisation was thoroughly characteristic of the age, and owed its origin to circumstances that are explained in the "Antiquities of Ionia," one of the publications of the Society. "Some gentlemen," we read, "who had travelled in Italy, desirous of encouraging at home a taste for those objects which had contributed so much to their entertainment abroad, formed themselves into a Society under the name of the Dilettanti, and agreed upon such resolutions as they thought necessary to keep up the spirit of the scheme." In the year 1751, James Stuart and Nicholas Revett were elected members, on account of the work upon which they were then engaged at Athens. The result of their

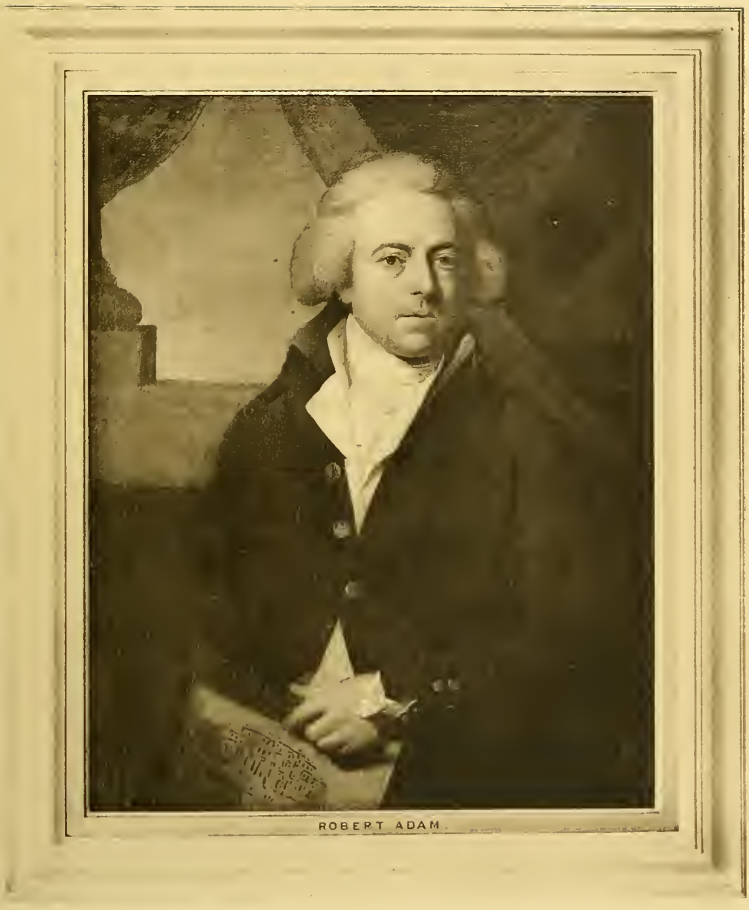


Fig. 18. PORTRAIT OF ROBERT ADAM.
At the Royal Institute of British Architects.

investigations were subsequently published in three volumes, entitled "The Antiquities of Athens." The first of these volumes appeared in the year 1762, and did much to weaken the confidence that had been placed in the rules of Palladio and other authorities.

The loss of confidence was largely due to an increasing knowledge of the remains of ancient architecture. For a time it had been thought that the standards of Vitruvius and the Renaissance architects had been founded upon some almost invariable rules of former times. But the custom of travelling upon the Continent, supplemented by the study of various publications, illustrating ancient architectural remains in places that had previously been inaccessible and unknown, gradually showed that no absolutely uniform standard existed, that great latitude and freedom of treatment had been permitted, and that buildings had frequently been designed in a manner that the authorities had not even suggested. This knowledge was only gained by degrees, but, as it accumulated, a desire to obtain more licence in design came generally to be felt. Many patrons of art, however, seem to have imagined that precedent was sufficient proof of propriety, and consequently allowed themselves to be persuaded to purchase costly vagaries, after ancient models, that happened to be fashionable. Fortunately such fashions for the most part affected only temporary structures, furniture, and fittings. Doubtless the architects realised what Sir Christopher Wren so well expressed when he wrote: "Building certainly ought to have the Attribute of eternal; and therefore the only thing uncapable of new Fashions."

In order to understand something of the nature of the prevalent fashions, it is only necessary to recall the work of the Chippendales and the pottery of Wedgwood. The wares of these two firms alone are sufficient for the purpose. In addition to the Queen Anne style of furniture, the elder Chippendale produced Rococo chairs and mirror frames that possessed the freedom of Meissonnier, but lacked his masterly control. Sometimes so-called "Chinese" details were preferred to the Rococo work, or else combined with it. Pseudo-"Gothick" treatments were also executed for those collectors, who,

like Horace Walpole, were satisfied with a glamour of mediæval work. At a later time the firm was employed by the brothers Adam, for whom it produced furniture of marked classical severity, including chairs with straight legs and lyre backs (Fig. 11), and sofas with delicate bow-like curves, as in Fig. 12. Under the direction of the brothers fine furniture, veneered with coloured woods, *marqueterie en bois*, as the French say, was also produced by the firm, at a period prior to that when such work was supposed to have been first introduced into this country by Hepplewhite and Sheraton. Fig. 13 is from Harewood House, and other examples are shown in Figs. 149, 154. Similarly in the case of Wedgwood, we find that the great potter sought by every means in his power to supply his many patrons with the various types of china and replicas of ancient vases which the prevalent fashions demanded. At the invention of the so-called jasper ware, and the production of the Portland vase and other ancient pottery, some virtuosi became ecstatic, and even demanded that certain apartments of their houses should be decorated with colours like those on the vases or in the "Etruscan taste," as they called it, supposing that the ancient pottery had been produced in Etruria. So great was the demand for reproductions of ancient vases, that, it is stated, in the short space of two years the sale of imitations of the collection of Sir William Hamilton, the British ambassador at Naples, amounted to no less than thrice the £8,400 paid by Parliament for the originals.

Fig. 11.—Dining-Room Chair, Harewood House, Yorkshire.

In this age the brothers Adam took their place, and exercised a remarkable influence, that extended even to the merest details of internal treatment. The task was so great that only those who held the foremost places in their professions, and were supported by the confidence of wealthy clients, could be expected to achieve any appreciable measure of success. But in the case of the brothers these two essential conditions were fulfilled, and it was due to this

Fig. 12.—Tapestry Sofa, Ball-Room, Harewood House, Yorkshire.
(See Fig. 156 for corresponding chairs.)

circumstance that they were able to exercise a great controlling influence when architecture and the minor arts showed signs of drifting into affairs of fashion, in consequence of the decline of Palladianism, and the resulting disposition to throw off all control. The brothers did not exercise their influence by adhering to the rules and formulæ of the old authorities, but though conscious of their value, tried by the application of the principles of composition to execute designs that were based upon the wider knowledge of classic work that they had been able to gain by extensive personal research.

The principles are, as they well knew, the primary consideration, and Robert Adam was doubtless thinking of this when he wrote, in a letter to Lord Kames, "the detail of our profession comes naturally to the man who understands its great principles, in the laws of beauty and grandeur." "The architect who begins with minutiæ," he continued, "will never rise above the race of those reptile artisans who have crawled about and infested this country for many years." The brothers also, at a later date, clearly explained their position in the Preface of the "Works," where we read: "We, by no means, pre-

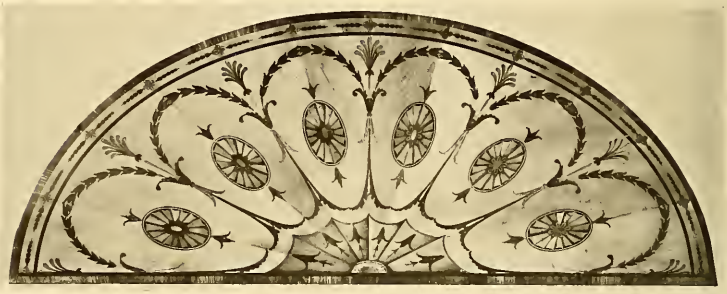


Fig. 13.—Inlaid Table Top, Harewood House, Yorkshire.
(See also Fig. 148.)

sume to find fault with the compositions, or to decry the labours of other authors; many of whom have much merit and deserve great praise. Our ambition is to share with others, not to appropriate to ourselves the applause of the public; and, if we have had any claim to approbation, we found it on this alone, that we flatter ourselves, we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transfuse it, with novelty and variety, through all our numerous works."

Among the publications that assisted in diffusing a more extended knowledge of ancient architecture were the works of Wood and Dawkins on Palmyra and Baalbec, Stuart and Revett on Athens,

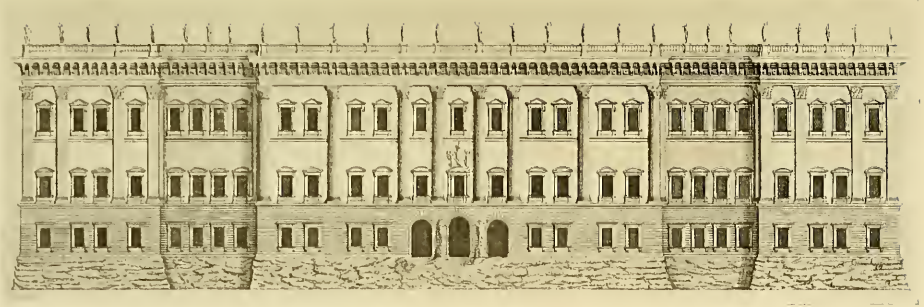


Fig. 14.—Bernini's Design for the East Front of the Louvre.

Fig. 15.—South Façade of Stowe, Buckinghamshire, as Executed. (From a drawing in the Soane Collection.)

Robert Adam on Spalato, and Piranesi's etchings of Roman antiquities. There were also certain books, published in France, which assisted, and among these may be mentioned the works by the Comte de Caylus, by Le Roy on Greece, Cochin and Soufflot on Pæstum, and by Houel and d'Orville on the Temples of Sicily. The works on art of the Abbé Winckelmann, librarian to Cardinal Albani, and afterwards to the Vatican, together with those of Lessing, also tended to extend the interest in antiquity, and to direct attention to the remains in Greece. In the first volume of the "Antiquities of Athens," Stuart, after quoting various authorities, wrote: "It seemed, therefore, evident that Greece is the Place where the most beautiful edifices were erected, and where the purest and most elegant examples of ancient architecture are to be discovered." (Compare the Frontispiece from Adam's "Works," Fig. 10, p. 15.) This opinion was, at the time, shared by many; and since it could then be challenged by none, even those who were unconvinced were not free from doubts concerning the relative merit of Roman architecture, and the value of the orthodox canons of Palladio and others.

In the year 1754, Robert Adam left Edinburgh in order to study architecture on the Continent. He was then twenty-six years of age, and had spent some time upon architectural work with his father and brothers, after studying at the Edinburgh University. Abroad, he visited France and Italy, and finally returned home down the Rhine, on account of the hostilities in which England and France were then engaged. Like most travellers, Adam appears to have spent a considerable part of his time in Rome, where he made the acquaintance of Piranesi, the distinguished engraver. He also met his subsequent friend, Charles Louis Clérisseau, an architect who had been awarded the Grand Prix de Rome. The most remarkable incident of Adam's sojourn was the expedition which he conducted to Spalato, where he contrived to make the survey and obtain the drawings of Diocletian's palace, that were published after his return to England. In this undertaking he was assisted by Clérisseau and Antonio Zucchi, in addition to another artist.

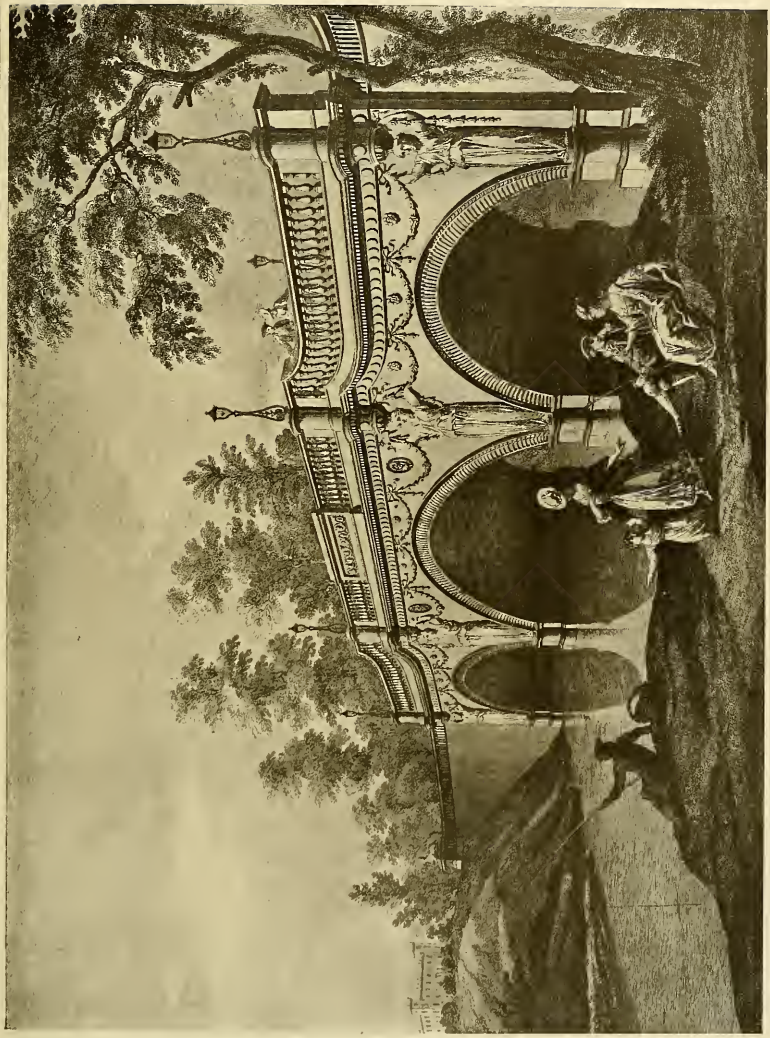


Fig. 16.—Design for a Bridge for Syon House, Isleworth. (From the "Works of Robert and James Adam.")

The importance of the research conducted by Adam at Spalato was widely recognised, and the Academy of Saint Luke at Rome, the School of Design at Florence, and the Institute of Bologna were pleased to enrol him among their members. Shortly after Robert Adam's return, in the year 1760, his younger brother, James, travelled in Italy in company with Clérisseau, Zucchi, and others, in order to enjoy similar facilities for study, and also with a view to conducting special research in Southern Italy or Sicily, and, if possible, in Greece, the Levant, and Egypt. An adequate impression of the nature of the task undertaken by James Adam, and the thoroughness with which it was conducted, may be formed from the extracts from the "Journal" of his tour, which appear in the text of the present book (pp. 114-142). Whilst abroad James purchased, on behalf of George III., the large collection of drawings and prints in the possession of Cardinal Albani, and it is not improbable that, at this time, he may have made the acquaintance of Winckelmann, who was then the librarian of the Cardinal. In addition to effecting this purchase, James Adam also acquired for personal use a considerable quantity of drawings of Roman and Cinquecento work, which had not previously been illustrated. By these and other means the brothers contrived to make themselves familiar with the architecture and other artistic work of Roman and Renaissance periods, to a degree that few earlier architects had been able to do. The sources of influence that are traceable in their work were largely, if not mainly, to be found in Roman remains and in the decorative work of the Cinquecento period, as in Fig. 17; yet they were proud to acknowledge the assistance that they derived in various ways from the knowledge of French work, which they had doubtless acquired, knowing that it was requisite that they should be intimately informed of the requirements and fashions of polite, social life in France. In this respect, it is interesting to note how closely the period of Louis XVI. synchronised with that during which the brothers practised in their severe style. It should not be imagined that they were, however, entirely neglectful of the traditions in which hey had been trained. From their younger days, when their father,

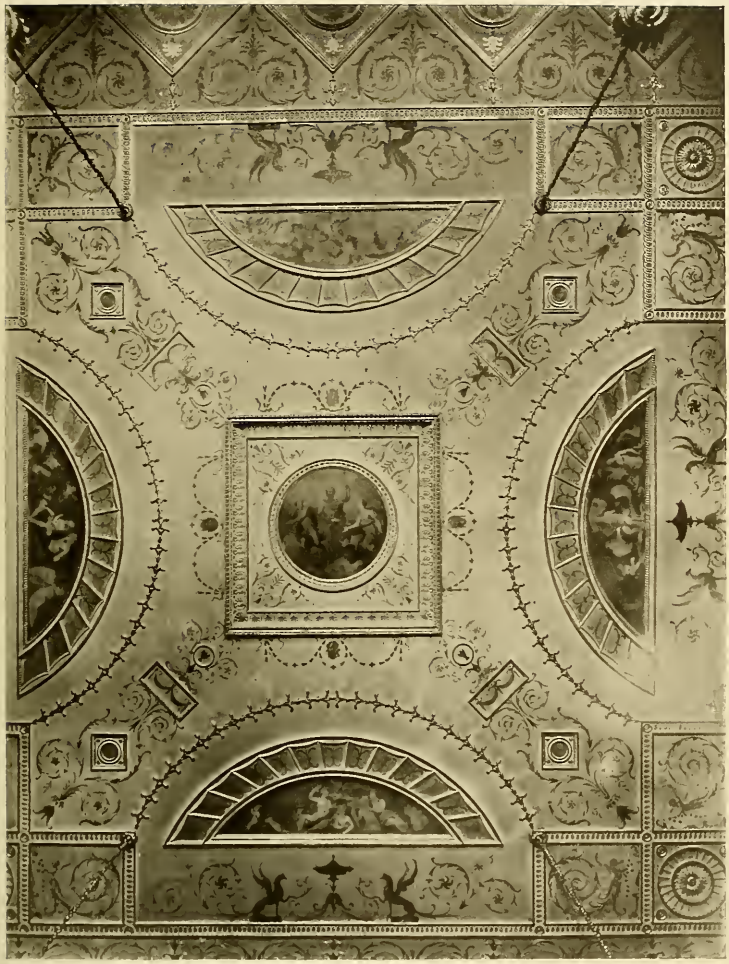


Fig. 17.—Adam Arabesque Ornament: Ceiling, Back Drawing-Room, Lansdowne House. (See Fig. 134.)

William Adam, a strict Palladian, collected the plates for his "Vitruvius Scoticus," they are sure to have been familiar with Campbell's "Vitruvius Britannicus," the work that suggested the preparation of a similar compilation restricted to Scottish architecture. From their "Works" and other sources it is evident that the buildings of English architects were well known to them, and particularly those of Inigo Jones, Wren, and Vanbrugh; but it was to the works of Vanbrugh that they made special reference, and in their own way expressed their admiration of the qualities to which Sir Joshua Reynolds also alluded in his subsequent discourse. Unlike Stuart, the brothers could not render their whole allegiance to the Greek architecture of Athens, for, though they too were archæologists, their judgment only caused them to feel that Greek treatments suggested additional resources, but resources that were not preferable for use in all cases. Although the influence of Roman, Renaissance, Greek, and French work may be detected in varying degrees in their designs, the fact cannot be overlooked that primarily, and for the most part, their work bore evidence of individual taste. Such ideas as may have been suggested by their extensive knowledge were developed and adopted in a manner that was essentially their own. That such was the case the brothers well knew, and it was in order to direct attention to their just claim to originality that the writer of the Preface to the "Works" declared: "We have not trod in the path of others, nor derived aid from their labours."

Immediately upon the return of Robert Adam from the Continent, he commenced to practise in London, where he was subsequently joined by his brothers, James and William, the eldest surviving brother, John, remaining in Scotland. The time was one of great political significance. The two great efforts of the house of Stuart to regain the British throne had failed, and failed so hopelessly that even their most earnest supporters realised that further effort would be unquestionably futile. So thorough had been the final defeat that even the most rebellious realised that nothing could be gained by continued civil commotion. Prosperity lay in loyal

adherence to the Union, and in the conversion of suspicious neighbours into valuable partners for the advancement of mutual aspirations. The greater opportunities that England afforded, moreover, proved a powerful agent in inducing Scotsmen to cross the Border, and so gradually break down the barrier that had hitherto prevented the attainment of mutual confidence and loyal co-operation. As this conversion was in progress, and Scotsmen were entering England in considerable numbers, the King died on the 25th of October 1760, and his grandson, George III., ascended the throne. England had then reached the height of her success in the wars, and William Pitt, the Prime Minister and leader of the Whig Party, had acquired a fame similar to that of Prince Bismarck in recent times. "England," said Frederick the Great, "has long been in travail, and has suffered a great deal to produce Mr Pitt, but she has certainly brought forth a Man."

The new King was young, and owing to the death of his father, and the neglect of his grandfather, had been left entirely under the control of his mother, Augusta, Princess of Wales, an imperious woman with autocratic ideas. The Princess had been greatly influenced by John, Earl of Bute, a man of varied acquirements, interested in art and particularly in architecture. In the Earl, the Princess had found one who fully accepted her views, and encouraged her to cultivate the ambitions of the young Prince, in order that he might be prepared to ascend the throne and govern more as an autocratic monarch than as a constitutional sovereign. Under the direction of the Earl of Bute, the future King was instructed in politics for this purpose, and young William Chambers, who was afterwards knighted, was appointed tutor in architecture. Upon the accession of George III., the Earl commenced to take part in the administration, and, in accordance with the wishes of the King, sought to secure the termination of hostilities, regardless of the policy of Pitt. In this endeavour he succeeded in the year 1763, when he was appointed Prime Minister and became the leader of the Tory Party. In the meantime, on 2nd December 1761, William Chambers and Robert Adam were appointed "Joint Architects of His

Majesty's Works." The Peace was, however, most unpopular, and the following budget highly distasteful to the people. Odium fell upon the Government, and all its acts and policy became subjects for the most severe censure. In the *North Briton*, a journal edited by John Wilkes, the member for Aylesbury, attacks of the most violent description were made. The encouragement and patronage extended to Scotsmen became, for political purposes, matter for most severe strictures. The public were told that Mansfield, the Lord Chief Justice, came from Scotland, and so did Loudon, who commanded the British forces in Portugal, Sir Gilbert Elliott and James Oswald of the Treasury Board, in addition to Ramsay, the Court Painter, and Robert Adam, the Court Architect. Churchill declared that Scotland was the home of want, and that England, a land flowing with milk and honey, was being thrown open to the Scotsmen and betrayed. Such ideas unhappily appealed to a large section of the people, and, for a time, even Scotsmen of the highest standing became so disgusted with the attitude towards them that they not unnaturally felt deep resentment.

Although there may have been in some circles, even among educated people, an early prejudice against Scotsmen, the services of Robert Adam and his brothers were so widely sought, that they at least would seem to have been immune from all disfavour. No architects then living were more generally popular. They became, in fact, the fashionable architects of the day, and among their clients were the King and Queen; Augusta, Princess of Wales; William, Duke of Cumberland, and many members of the peerage. Commissions came to them from all parts of the United Kingdom and Ireland, and so great was the demand for their services, that it was with difficulty that they sought to fulfil their engagements, with credit to themselves and satisfaction to their patrons. The age was ambitious, and the people, filled with pride at the vast extent of their colonial possessions, imagined that some significant step would be taken, as in the ancient empires of the past, to commemorate for all time the circumstance and power of the reign in which they

Fig. 19.—Fête Champètre at the Oaks, Surrey, June 1774.
(From the "Works of Robert and James Adam.") (For similar engraving see Fig. 191.)

lived. Some thought that the King would erect a vast palace on a magnificent scale, and the view was probably considered in well informed circles to be within the range of possibility, since Sir William Chambers caused a model of such a building to be prepared. Doubtless rumours reached Robert Adam, and it is not improbable that some vague impression may have been before his mind when, in 1764, he wrote the following lines in the Dedication to the King of his work on the ruins at Spalato: "All the Arts flourish under Princes who are endowed with Genius, as well as possessed with Power. Architecture in a particular Manner depends upon the Patronage of the Great, as they alone are able to execute the Artists' plans. Your Majesty's early Application to the Study of this Art, the extensive Knowledge you have acquired of its Principles, encourages every Lover of his Profession to hope that he shall find in George the Third, not only a powerful Patron, but a skilful Judge.

"At this happy Period, when Great Britain enjoys in Peace the Reputation and Power she has acquired by Arms, Your Majesty's singular Attention to the Arts of Elegance, promises an Age of Perfection that will compleat the Glories of your Reign, and fix an Æra no less remarkable than that of Pericles, Augustus, or the Medicis."

The works breathed the spirit of the age, and a disposition to remain at peace prevailed. But times of unrest eventually came, and dissension with the English colonists in America led to the outbreak of the War of Independence. Protracted hostilities with various complications ensued; trade was interfered with, and the prosperity of the people imperilled. Under such conditions, the hopes and expectations of Robert Adam could not be realised. Instead of extensive patronage, parsimony was exercised, and even the officers of the Board of Works were reduced in number, under Burke's Reform Bill, with a view to effecting some slight economy. Moreover, a desire to participate in commercial enterprise was rife, and instead of spending their rentals entirely upon pleasure, the acquisition of

vertu, and the encouragement of art, the landed classes sought to invest their money, not in wild speculations, like the South Sea Bubble, or in the contemporary lotteries, but in reliable securities, more remunerative than land, that might be expected to endure. With this object the second Duke of Bridgewater commenced in 1759, when only twenty-three years of age, to direct the construction of one of the first canals in this country. This undertaking was completed under the control of Brindley in 1761, seven years prior to the commencement of the Forth and Clyde Canal by Smeaton. A new age of enterprise was dawning, the old days that existed in the youth of Robert Adam were passing away. His first patrons were almost entirely members of the Royal Family, the Peerage, and wealthy landed proprietors, but many of

Fig. 20.—32 Soho Square, originally the Residence of Sir Joseph Banks.
(A Work of the Adam School.)

his later commissions of importance were granted to him by Government departments, municipal corporations, guilds, and other organisations. The life of an architect under such conditions was widely different from that which Adam pictured in his Dedication. The encouragement of architecture was no longer obtained entirely from the resources of a great ruler and those who filled his court;

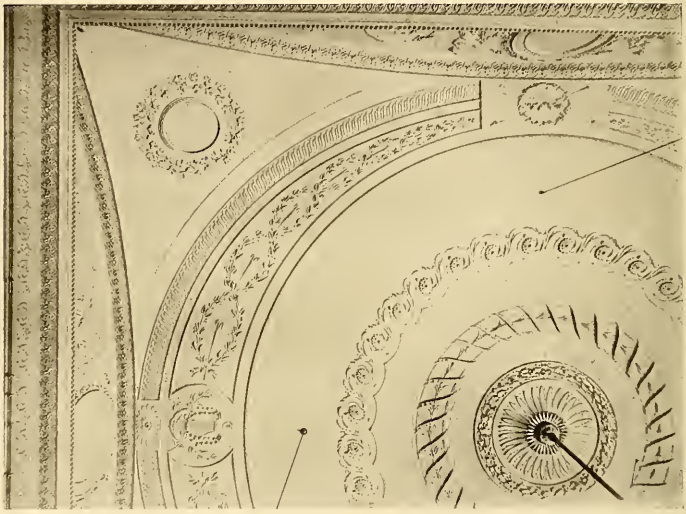


Fig. 21.—Ceiling at the Residence of Sir Joseph Banks, Sculptor, 32 Soho Square.

rather was it dependent upon the general prosperity of the nation, and obtainable through the organisations that controlled the development of the country.

Among contemporary architects, few came to be held in such high regard as Robert Adam. Honoured by the foremost learned societies of England and Scotland, esteemed by the men of learning and discernment, and revered by his colleagues and by the young men

of his profession, he occupied a place that was accorded to him on account of the services he had rendered as an architect, designer, and scholar. "Mr Adam," declared an eighteenth-century writer, "produced a total change in the architecture of this country: and his fertile genius in elegant ornaments was not confined to the decorations of buildings, but has been diffused in almost every branch of manufacture. His talents extended beyond the line of his own profession; he displayed in his numerous drawings in landscape a luxuriance of composition, and an effect of light and shadow, which have scarcely ever been equalled."

Chapter I.

THE WORKS OF THE ELDER ADAM AND THE EARLY DESIGNS OF THE BROTHERS.

The life of Robert Adam dawned on the 3rd of July 1728, at Kirkcaldy, Fifeshire, where a record of his baptism was made in the registers of the Abbotshall Parish Church. The entry runs—"July 24. Robert lawll son of William Adam & Mary Robertson was baptised before the Congregation." His father, William Adam, was the best known and most widely employed architect in Scotland; in fact, if the works of his son Robert are excepted, there is reason to believe that he designed more of the large mansions in that country than any other architect, either in earlier or more recent times. In addition to possessing a reputation as a designer, William Adam was also, on account of his ripe and extensive experience, frequently consulted in connection with a great variety of undertakings throughout the length and breadth of Scotland. His talent also for conducting affairs caused him to be selected to act as Master Mason in North Britain to the Board of Ordnance, and as Storekeeper under His Majesty's Master of Works in Scotland. To the latter office he was appointed, under the Privy Seal of Scotland, on the 13th of April 1728, the year in which Robert, his second surviving son, was born. During the February of the same year he was also enrolled as a Burgess and Guild Brother of the town of Edinburgh, and it has been observed that, in making the record, it was expressly stated that the privileges were conferred on account of "good services done and performed by him to the Good toune."

Tradition has it that William Adam was an assistant of Sir William

Bruce of Balcaskie, the "General Surveyor" of Works in Scotland during the reign of Charles I., and that he was subsequently appointed to hold the office rendered vacant by the death of Bruce in 1710. The story is, however, unsupported by evidence. William Adam would have been old enough to enter the service of Sir William Bruce, but the latter part of the tradition is obviously fictitious and it may be dismissed without further comment. In addition to being known as an architect, the elder Adam is also remembered as the compiler of a series of plates of Scottish buildings, which were published under the title, "Vitruvius Scoticus." This collection was no doubt intended to be a companion to the "Vitruvius Britannicus" of Colin Campbell, the work from which he probably derived the idea of compiling such a publication, in addition to obtaining a suggestion for a suitable title. Owing to the lack of Scottish buildings erected in the classic manner by other architects, William Adam was obliged to limit his volume almost entirely to illustrations of his own works, and the few exceptions consist for the most part of examples of the work of Sir William Bruce.

Fig. 22.—Bust of William Adam, Senior, Greyfriars Church, Edinburgh.

John, the eldest son of William Adam, was born in 1721, seven years prior to the birth of Robert, and was baptized, like his younger brother, at the Abbotshall Church. James, the third surviving son, is supposed to have been born about ten years later than John, and, though the exact date is uncertain, there can be no doubt that he was younger than Robert and older than William, the only other surviving son.

About the year 1724, William Adam was engaged upon the erection of the country seat at Gilmerton, now called The Drum, or Drum House. This house is now the residence of Colonel More Nisbett. It was originally built for James, thirteenth Baron Somerville, who appears to have been one of Adam's earliest clients. An elevation of the principal façade of this building, together with other illustrations, may be found in the "Vitruvius Scoticus," where the house is described as "Sommervel House." The Drum is pleasantly situated among verdure, and commands from the principal entrance on the southern side a vista of low-lying hills, which may be seen in the distance, beyond the green lawn, through the wide clearing in the trees. The principal portion of the house rises in a lofty, central block, which was intended to be flanked on either side by a projecting wing of less height and of smaller scale. The two proposed wings are shown upon the plans of Somerville House, in the "Vitruvius Scoticus," but the western wing is now the only one to be seen. The central portion has been built entirely of stone, whitish in colour, while the wings have been executed with stone dressings and plain surfaces covered with stucco. The character of the design may be seen from the illustration of the exterior (Fig. 23). The principal rooms are the hall and the dining-room on the entrance floor, together with the two drawing-rooms on the upper floor. The plaster treatment of the walls and ceilings in these apartments may have been executed by foreign artificers; indeed, according to tradition, Italians were employed, but whether this was so, it is not now possible to ascertain. An example of somewhat similar plaster work to that at Drum House occurs in the present dining-room at Yester House, Gifford, the seat of the Marquess of Tweeddale, where the elder Adam was employed to make certain alterations. It should not, however, be supposed that William Adam was the first to introduce plaster decoration of this description into Scotland, for work of a more or less similar character had been executed during the seventeenth century under Sir William Bruce at Holyrood Palace, as in the morning and drawing rooms. One noteworthy characteristic of the plaster work at Drum House is the

resemblance of some details to work of the Grinling Gibbons School, as, for example, the plaster work to be seen at Melton Constable, Norfolk. But even more remarkable is the wide difference between the plaster treatments of the elder Adam and those of his son, Robert, for the light, delicate festoons introduced by the son in his later work

Fig. 23.—Drum House, Gilmerton.

find no counterpart in the more massive treatments adopted by the father.

About the time when the work at Drum House was being executed, William Adam commenced the erection of Mellerstain, near Kelso, now the seat of Lord Binning. The work at Mellerstain only belongs in part to this period. The main building was erected about 1775, while the two flanking wings alone date from 1725, the later work being by Robert Adam and the earlier portions by his father. As the house now stands, it consists of the main building extending

east and west, and of the two wings just mentioned, which project outwards on the north side of the house, forming an entrance courtyard. The date of the wings is recorded upon a foundation stone at the north-west corner of the eastern wing, upon which the inscription, "11th Septr. 1725," is still quite legible. From about this time, Adam seems to have gradually been more and more widely employed, and, in addition to other work, he was engaged, in the year 1726, in superintending the erection of Arniston House, Midlothian, for Sir Robert Dundas, the Lord President. This mansion is illustrated in the "Vitruvius Scoticus," among the other plates of buildings designed by William Adam. In general grouping the house resembles the arrangement originally proposed for The Drum, but the entrance court of Arniston House faces the north as at Mellerstain, and not the south, as in the case of The Drum. The north façade at Arniston, including the two projecting wings, extends about 214 ft.

In the year 1730 Adam was first consulted regarding the Town House at Dundee, which he subsequently designed. An account of the history of this building was written some years ago by Mr A. H. Miller, of Dundee, after a considerable amount of research. From Mr Miller's narrative it appears that, on the 17th of January 1730, the Town Council, having had the most ruinous portions of the old Tolbooth removed, came to the conclusion "that the opinion of a skilful architect should be taken," and having learnt that William Adam would shortly pay a visit to Dundee, the Council thereupon instructed the town's agent in Edinburgh to consult with Mr Adam regarding this matter, and arrange for him to call upon the Provost or any other Magistrates when he should be "in this Country," in order that they might discuss the matter together. Eventually Adam reached Dundee, and, while there on the 16th of June, prepared a report regarding the ruinous Tolbooth. This report, which has been preserved among the municipal archives, shows that the building must have been in a dangerous condition, and that it would have had to be demolished for the sake of public safety. Eventually, on the 25th of November 1731, one of Adam's designs was adopted and also his

estimate, which amounted to £2,852. 3s. 1d. sterling. At the same time a committee was appointed, with instructions "to finish the said Town House in the most frugall method they could." As remuneration for the drawing and estimate, the Provost was authorised to obtain "thirteen guineas of gold" from the collector of ale dues and to give these to Adam as payment. About the time when the Town Council of Dundee were conferring with William Adam, he received a commission from the Duke of Hamilton and Brandon to make extensive alterations at Hamilton Palace, near Glasgow, and to erect the large

Fig. 24.—Chatelherault, Hamilton.

building in the High Park, which is now called the Château of Chatelherault, illustrated in Figs. 24, 25. In the "Vitruvius Scoticus" this building is described as "the Dogg Kennell," on account of the accommodation provided in the central portion for a pack of hounds; but it is also stated to have been used as a summer residence and shooting lodge. The Parish Church at Hamilton was also built by the elder Adam in the year 1732, at the request of the Duke, in order to replace an earlier church, which formerly stood close to the palace.

About the year 1740 the elder Adam was engaged upon the alterations at Hopetoun House that form one of the most familiar examples of his work as an architect. There can be little doubt that at

the time of Adam's death his work at Hopetoun was one of the undertakings by which he was best remembered, and it is, therefore, not surprising to find that, when John Adam erected the mausoleum to the memory of his father in 1750, he caused a bas-relief of one of the pavilions at Hopetoun to be introduced. Since the chain and badge of the order of the Thistle occur among the heraldic carvings of the pediments of the pavilions built by the elder Adam, it has been considered that the alterations to the original house were probably commenced before the death of Charles, the first Earl of Hopetoun, in 1742. From the "Statistical Account of Scotland," it appears that the alterations were not completed until the time of John, the second Earl. The original building at Hopetoun was designed by Sir William Bruce, and the part taken by Adam consisted entirely of altering and making additions to this structure. In order to follow the extent and nature of the work executed by Adam, it would be necessary to compare the drawings of the house in Campbell's "Vitruvius Britannicus" with those in the "Vitruvius Scoticus," which represent the house more as it was erected; but, for the present purpose, it may suffice to say that Adam entirely remodelled the original building on a large scale, and replaced the former pavilions, that flanked the entrance court on the east side of the house, with much larger buildings grouped in a more effective manner, as in Fig. 26. Adam's plan of the adopted design

Fig. 25.—Chatelherault, Hamilton.

Fig. 26.—Hopetoun House.

for the pavilions occurs on Plate 14 of the "Vitruvius Scoticus," and, from the corresponding elevation on Plate 17, an impression may be formed of the present treatment, except as regards the lanterns over the pavilions, which were executed in a very different manner (Fig. 27). The entrance court now measures about 300 ft. in width, while the entire façade, including the two pavilions, extends a distance of 500 ft., which is decidedly more than the extent of any other mansion upon which the elder Adam was engaged. The principal apartments are the entrance hall, the yellow drawing-room, the red drawing-room, the garden room, and the large ball-room in the south pavilion. The ball-room is about 91 ft. long and 37 ft. wide, but its treatment may have been remodelled to some extent in the year 1881, when it was renovated upon the coming of age of the late Marquess of Linlithgow.

During the years 1740 to 1745, the elder Adam was engaged upon the erection of Duff House, in Banffshire, for Lord Braco, who was subsequently created Earl of Fife. This residence, formerly one of the seats of the late Duke of Fife, is stated to have cost £70,000, an expenditure that may have been caused, in some degree, by the charges for transit of some of the worked materials to such a remote situation. In fact, Bishop Pococke records in a letter, written in 1760, "it is all of hewn freestone, brought by sea ready worked (as I am told) a great part of it in boxes from the Firth of Forth."

About the time when the house was being built for Lord Braco, Yester House, Gifford, the seat of the Marquess of Tweeddale, must have been undergoing alteration according to the designs of William Adam. This mansion, like Hopetoun House, had been commenced much earlier, and it is said that even so early as 1700 building operations were in course of procedure. Then the architects were James Smith, the Crown Surveyor in Scotland, and Alexander M'Gill. Under their joint direction the work doubtless progressed with due expedition, since in 1704 the house was first inhabited, though probably but a portion of the complete building had been then erected. When completed the house extended about 344 ft. from east to west.

Perhaps the best contemporary description of the house, as it originally stood, was given by Daniel Defoe, in a book published anonymously in 1724, and called "A Tour thro' the Whole Island of Great Britain, by a Gentleman," in which he wrote :—

"The Earl of Tweedale, in the Reign of K. Charles II, having seen the plans of Greenwich and St James's Parks, was so pleased

Fig. 27.—Pavilion, Hopetoun House.

with them, that, as soon as he went down into Scotland, he laid out the Plan and Design of all those noble Walks and Forests of Trees, which he planted here." . . .

"This noble Palace stands about half a Mile from the Park-gate, to which you go by a paved Coach-way through a Thicket. It is of Free-stone curiously wrought, of about 120 Feet in Front, and 60 Feet deep, and on each Side of the Fore-front are two Pavilions or Wings. The Offices under Ground are very noble, and vaulted with

paved Galleries of Communication. You enter the Body of the House up six or eight Steps into a large Hall 36 Feet high, and behind it a Saloon from the Garden of the same Height; and at the top is a Gallery for Musick, which opens into both, exactly as at Blenheim House near Woodstock."

If Defoe's description is correct, it would appear that the alterations subsequently made must have been much more extensive than one would at first imagine from the drawings in the "Vitruvius Scoticus." However this may be, Adam was, in all probability, responsible for the first known design for the great saloon, 30 ft. high, which was formed over the entrance hall. The details of his scheme, as indicated in the "Vitruvius Scoticus," were considerably modified in execution after his death, when the French artist, Delacour, about the year 1761, executed the series of large paintings of ancient Rome, which still fill the wall-panels designed to receive them (Fig. 215). It is known from Bishop Pococke's letters that, when he visited Yester House in September 1760, the great saloon was unfinished, for he wrote: "The rooms of the house are spacious and lofty, especially the hall and grand room looking to the park; and a room above, which is 30 feet high, 40 long and 28 wide, and is to be stuccoed and finished in a grand manner." Judging by the character of the treatment now existing in this room, it appears to have been carried out under the direction of Robert Adam, in his early and more massive manner, like other work designed immediately after his return from Italy. In the "Vitruvius Scoticus," the central portion of the northern façade, shown on Plate 28, is the only part of the exterior of the house attributed to the elder Adam, and even this was remodelled by his son, Robert, in 1789.[1] The date of the work carried out by William Adam, senior, at Yester House, may to some extent be indicated by a local tradition to the effect that some of the slaters, while working on the roof, saw fugitives fleeing from the battlefield of Prestonpans in 1745.

Since the days of Robert Adam and his brothers, Yester House has undergone still further alterations, the original north entrance

[1] *Vide* Soane Collection, Adam Series, vol. xli.

hall being now used as the dining-room (Fig. 28). An illustration by Miss Elizabeth Steele, showing the house as it stood in 1821, has been preserved at Yester, and in this view the two original flanking pavilions

Fig. 28.—Dining-Room, Yester House.

are shown, together with alterations made by Robert Adam to the north front.

The death of William Adam occurred on the 24th of June 1748, in his fifty-ninth year. The interment took place in the Greyfriars

Churchyard, Edinburgh, where the mausoleum erected by his eldest son, John, may be seen. Among the names of his descendants inscribed upon the tomb appear those of the Right Hon. William Adam, the Lord Chief Commissioner of the Scottish Jury Court; John Adam, the Anglo-Indian statesman; Sir Charles Adam, First Naval Lord of the Admiralty; and General Sir Frederick Adam, the Commander of "Adam's Brigade" at Waterloo. In addition to the buildings already mentioned, Adam designed a very considerable number of mansions for the first people in Scotland, as well as buildings for the use of the public. Among his works of the latter class, the Orphan Hospital, the George Watson's Hospital, and the Royal Infirmary, all at Edinburgh, may be cited. Owing to the extraordinary extent to which he was employed as an architect, there is reason to think that he may have been obliged to perform some portion of his work in a vicarious fashion: but he was a man of many parts, with considerable knowledge and marked ability, and his name will be remembered with those of other provincial architects of repute, as Carr of York and the Woods of Bath.

In the year 1739, when eleven years of age, Robert Adam commenced to attend at the High School, Edinburgh, where he remained until 1742. In the following year he matriculated at the Edinburgh University, where his signature—"Robert Adams" (*sic*)—may be seen in one of the matriculation albums. The earliest extant drawing by Robert is preserved in the Soane Collection. It is a pen and ink sketch, which appears to have been copied from an engraving, and bears the inscription, "Robt. Adam delin. Septr. 1744." After this Adam made drawings frequently, and it is doubtful whether the stirring events of the memorable '45 diverted his attention to any appreciable extent. When William Adam died the responsibilities of his work fell chiefly upon John, who became his father's successor and sole executor, but there is evidence to show that his endeavours were supported by the co-operation of Robert. At this time John Adam was twenty-seven years of age, Robert not quite twenty, James perhaps not eighteen, and William, the youngest brother, only nine.

A relic of this period is the discharge granted to Lord Braco by John Adam, on 25th November 1748, which bears among the signatures of witnesses that of Robert Adam. To the office of Master Mason in North Britain to the Board of Ordnance, John Adam succeeded after the death of his father, and in this capacity he was employed, under Colonel Skinner, to erect the fortification at Fort George, at Ardersier Point, in Moray Firth. Full particulars of the terms and schedule of prices adopted in this contract are recorded in the Minute Books of the Board of Ordnance for the year 1750. In this year John Adam married Jean, a daughter of John Ramsay of Edinburgh, who belonged to the family of Ramsay of Abbotshall. During the year of the marriage, Robert Adam was engaged in studying architecture, and a careful measured drawing, which he executed in ink and tinted, is preserved in the Soane Collection. The drawing bears the inscription: "Elevation of the Cross at Winchester. Robt. Adam delint. 1750." The earliest sketch by James Adam, which is now to be found in the Soane Collection, is a red ink study of a small building, and is inscribed: "Ja. Adam. Int. & Delt. 1751." Another sketch of a small house by James is also preserved in the same collection, and bears the date 1752. In this case the sketch appears to have been made on the back of an old draft. During the year 1751, Robert Adam made a tinted study of a tree, upon which the inscription, "R. Adam after S. Rosa. 1751," may be seen. Another tinted drawing of a similar type has been inscribed: "Robt. Adam, Invt. Delint. 1753." In the same year, Robert made a pen and ink drawing of his father's tomb, which had just been erected in the Greyfriars Churchyard. This drawing he tinted with diluted Chinese ink. In the view Heriot's Hospital is clearly shown in the background. The drawing is signed, "Robert Adam Delint. 1753."

Fig. 29.
Signature of Robert Adam,
Edinburgh University.

About this period a spirit of enterprise and a desire for advancement emanated from the learned and progressive circles in Edinburgh,

just as a similar spirit manifested itself at Dublin some years later. No ideals but the highest were entertained, and the enlightened citizens worthily sought to secure as much of the amenities and refinements of high civic life as it lay within their power to obtain.

Fig. 30.—A Clock Bracket for the King.
Front View.

Fig. 31.—A Clock Bracket for the King.
Side View.

Chapter II.

THE CONTINENTAL TOUR OF ROBERT ADAM.

Robert Adam was in his twenty-sixth year, when he followed the example of the great architects of the past, by travelling to France and Italy in order to study architecture. In the year 1753, the year before Adam's departure, Robert Wood published his book, "The Ruins of Palmyra," and it is not improbable that, from a footnote in this work, Robert Adam heard for the first time that his countryman, James Stuart, had undertaken the task of measuring the remains of ancient Athens. Such research is almost certain to have created a deep impression in all circles of progressive Scotsmen, and, though it does not seem probable that Robert Adam's determination to study upon the Continent could have been influenced by such an incident, it is at

least possible that the praiseworthy task of Stuart may have been an additional incentive, not merely to Adam alone, but also to Robert Mylne and to other Scottish architects, not to mention others throughout the length and breadth of the kingdom.

When Adam left this country for the Continent, Mylne,[1] who was also a young Edinburgh architect, likewise embarked upon a similar tour, and though there seems to be no evidence to show whether they travelled together, it is at all events certain that they were both in Rome at the same time; and, consequently, we may not unreasonably infer that they were brought more or less into contact whilst abroad. This inference is, moreover, supported by the fact that they both formed identical friendships at about the same time. From England Robert Adam proceeded to France, where he made the acquaintance of Charles Louis Clérisseau, an architect seven years his senior, who had been awarded the Grand Prix de Rome in 1746. Between these two men an intimacy arose, which caused Adam in later years to prevail upon Clérisseau to visit this country, where he exhibited many water-colour drawings at the Gallery in Spring Gardens. Eventually, Clérisseau was appointed architect to Catherine II., Empress of Russia, for whom he erected the Picture Gallery at Petrograd. One of this architect's principal works is the Hôtel de Gouvernement at Metz. Prior to the meeting of Adam and Clérisseau, William Chambers had studied under the direction of this distinguished French architect.

No diary of Robert Adam's wanderings seems to be in existence, although a portion of one kept by James Adam, when travelling subsequently, has been preserved. The latter was published in 1831 with the inaccurate title, "Journal of a Tour in Italy. By Robert Adam, Esq." The description is unquestionably wrong, as may be easily proved in a variety of ways, the diary being evidently that of James Adam. Our only clue regarding the movements of Robert Adam is afforded by a few casual notes, upon some of the sketches in the Adam volumes of the Soane Collection. From these it appears that he was at Nîmes in December 1754, since upon sketch No. 60 of vol. lv. the following inscription occurs: "Sketch of Tour Magne

[1] *Vide* "Master Masons to the Crown in Scotland."

Fig. 32.—Ivory Bas-Relief of Robert Adam (Blair-Adam).

at Nismes from the Wind Mill. Taken on the spot. 13e Decemr. 1754."[1] The presence of Robert Adam at Nîmes suggests the influence of Clérisseau, who in after years published that fine work, "Monumens de Nismes,"[2] as the first volume of the "Antiquités de la France," a publication that was not continued. The temperament and studious disposition of Clérisseau are clearly revealed in his own words, on the thirteenth page of the Avant-propos, or Introduction, to the book referred to, where we read: "C'est dans l'espoir de la mériter un jour que j'ai consacré trente années à étudier les précieux restes de l'Architecture antique, à mesurer scrupuleusement tout ce qu'a publié Desgodets sur les antiquités de Rome, de Vérone, de Pola en Istrie, et tous les fragmens qui subsistent, tant à Spalatro en Dalmatie qu'à Naples; à dessiner très-exactement les Thermes qui sont encore à Rome, à examiner avec le plus grand soin les dessins de ces mêmes Thermes fait par Palladio, et publiés à Londres par Milord de Burlington, à lever et dessiner des premiers la Ville Adrienne; à vérisier l'Ouvrage de Piro-Ligorio et celui de Palladio sur les antiqués de Rome: et enfin, à force de recherches et d'observations, à me mettre en etat de dévoiler une infinité d'erreurs trop long-temps inconnues." Most of the places mentioned by Clérisseau were visited by him, partly in the company of Robert and partly in that of James Adam a few years later; but it is possible that he may have visited them also at other times.

From Southern France Robert Adam passed into Italy. In the volumes of the Soane Collection, entitled "Original Sketches," there occurs a note from which it is evident that on the 18th of January 1755 he was at Portofino, near Genoa. The next clue to his itinerary is afforded by No. 3 of the "Gothick Sketches" in vol. liv.: this is inscribed, "Section and front view of the Ballustrade of St (San) Lorenzo or Domo (Duomo) of Florence, 14th Febry. 1755."[3] After

[1] A charcoal sketch, No. 55 in vol. viii. of the Adam Series at the Soane Museum, bears the inscription, "Sketch taken from an Ancient Pavement in France."

[2] "Antiquités de la France—Monumens de Nismes—Première Partie," by C. L. Clérisseau. Paris, 1778.

[3] An accidental error in description.

the date of the sketch at Florence there appears to be no extant information concerning his wanderings until 1756, when he prepared

Fig. 33.—The Dome and East End of the Cathedral, Florence.

a plan of a large building which has the inscription, "Robt. Adam Int. Roma 1756."[1]

[1] Sketch No. 1, vol. x. of the Adam Series, Soane Collection.

While at Rome in the year 1757, Robert Adam made a design of a most elaborate character for a Royal Palace, which is now preserved in vol. xxviii. of the Adam Series in the Soane Collection (Fig. 34). In this study the young designer allowed no limitations to fetter his imagination, and we find presented to us a scheme, rivalling in extent the Vatican, the Palace of Versailles, and even those vast "villas" of the Roman emperors. One of the qualities of the design for the Palace, which is specially worthy of note, is the employment of receding planes, a means by which many magnificent effects have been produced. From this circumstance, it is evident that Robert Adam had already perceived the value of some part at least of that quality which was, many years afterwards, described by himself and his brother James, in their "Works," as "Movement." The brothers

Fig. 34.—Design for a Royal Palace, made at Rome by Robert Adam, 1757.

referred to far more than the effect of receding planes when they used that comprehensive term, yet that was certainly one of the qualities which they intended this term to express. Possibly at this stage of Robert Adam's architectural studies he had become able to realise the merits of Vanbrugh's work. In later years he was undoubtedly conscious of them, for we read in the "Works": "Sir John Vanbrugh's genius was of the first class; and, in point of movement, novelty, and ingenuity, his works have not been exceeded by anything in modern times . . . we have always regarded his productions as rough jewels of inestimable value." These words occur in the first volume of the "Works," which was published in parts in 1773, and as a complete volume in 1778. Together with these lines, it is interesting to read the following remarks concerning Vanbrugh which were made by Sir Joshua Reynolds, when he

delivered his thirteenth discourse to the Royal Academy students in 1786: "To speak then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, and had great skill in composition. To support his principal object, he produced his second and third groups or masses; he perfectly understood in his art what is the most difficult in ours, the conduct of the background; by which the design and invention is set off to the greatest advantage."

The ability of Robert Adam as an architect must have been recognised by those with whom he was brought into contact whilst in Italy, since, upon the large plan in the "Campus Martius" of Piranesi, a medal was engraved, which bore on the reverse the inscription: "R. ADAM . ACADEMIAR . DIVI . LUCAE . FLORENT . BONONIEN . SOCIUS—ROMAE MDCCLVII"; while on the obverse appeared the heads of Piranesi and Adam, encircled by the inscription: "IO. BAPT. PIRANESIUS ROBERTUS ADAM ARCHITECTI," as shown in Fig. 35. From the inscription on the reverse, it seems evident that Robert Adam must have been in 1757 a member of the Academy of St Luke at Rome, of the School of Design at Florence, and of the Institute of Bologna. Possibly these honours may have been accorded to him on account of the valuable research which he conducted at Spalato, in Dalmatia, during this same year, for the results of his investigations would doubtless be then known at Rome, although the book on Spalato was not published until a few years later. It is also interesting to observe that during the following year Robert Mylne, the Edinburgh architect, received the Papal Silver Medal at the Academy of St Luke at Rome. Mylne was a descendant of the family which for generations held office as Master Masons to the Crown in Scotland, and he is now, perhaps, best remembered as the designer of the first Blackfriars Bridge in London.

It is evident from the combination of the heads of Adam and Piranesi, upon the plan of the Campus Martius, that the impetuous and indefatigable Piranesi formed an intimate friendship with the equally virile Scotsman. The magnificence and grandeur of the ruins of ancient Rome appealed to them both, and doubtless constituted the

principal subject of discussion between them. Together they visited the various parts of the ancient city, including the Campus Martius, where Adam was very greatly interested in the remains of the buildings that originally stood upon the site. Thereupon he expressed the opinion that a plan should be prepared, which would show the whole of the Campus at one glance. This opinion was evidently appreciated by Piranesi, for, a few years later, he published

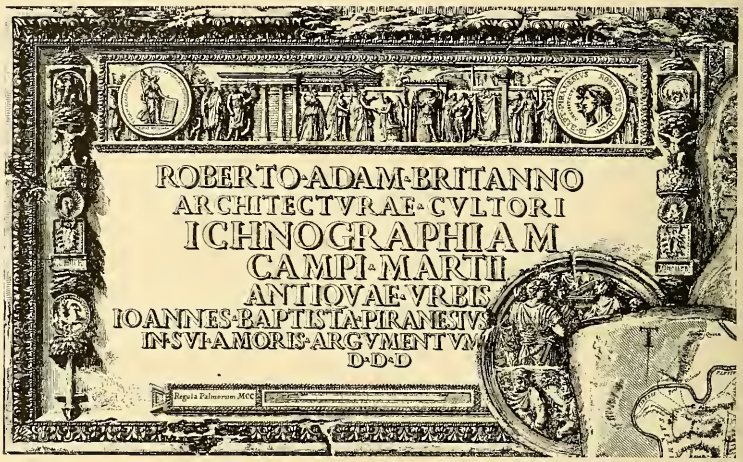


Fig. 35.—Dedicatory Table on the Large Plan of the Campus Martius, by Piranesi. (Note the medallion containing profiles of Piranesi and Robert Adam.)

his work on the Campus Martius, which contained a large plan prepared in accordance with Adam's suggestion. Moreover, Piranesi dedicated both this plan and the work itself to Robert Adam in token of his friendship. It was upon the plan that Piranesi engraved the medal to which reference has already been made. In the dedication of the book, Piranesi tells us that Robert Adam sought out the various monuments with determination, as they advanced together, and also conveys some idea of his friend's impressions. "Imperocchè ben mi

sovviene," wrote Piranesi, "allora che alcuni anni sono ci ritrovavamo insieme in Roma, con qual impegno da Voi si ricercava ciascheduno di que 'tanti monumenti, che tuttavia avanzano, e fra Voi stesso ne contemplavate le magnificenza, e la forma, massime quando venimmo nel Campo Marzio; facendomi Voi spesso anche premura di disegnare, ed incidere gli avanzi degli edifizj, che in un luogo sì celebre di Roma si ritrovassero, e di dare alla luce una Pianta si fatta di tutto il Campo, da vedersi in un sol colpo d'occhio." Prior to his research upon the Campus Martius, Piranesi had interested himself widely in the study of Roman antiquities. In addition to making the magnificent etchings, which are so highly esteemed, he also found time to prepare a survey of the Villa Adriana, near Tivoli, the immense palace of the Emperor Hadrian, which together with its gardens covers an area of about 160 acres. Possibly Piranesi's example may have encouraged Adam to undertake personally the direction of the survey at Spalato, to which reference has been made. To measure the palaces on the Palatine Hill was not possible, for the site had not then been excavated to any extent; in fact, systematic research was not commenced there until 1863. The Villa di Tiberio at Capri was even then an almost hopeless ruin, while the remains that had been exposed at either Herculaneum or Pompeii[1] were not sufficiently extensive to make either place a suitable subject for the purpose. On the other hand, the Palace of Diocletian at Spalato was in an excellent state of preservation and had not previously been either properly measured or illustrated. Indeed, Adam wrote in the introduction to the book which he subsequently published upon this subject: "I knew, from the accounts of former travellers, that the remains of this palace, though tolerably entire, had never been observed with any accuracy, or drawn with any taste." Thus the subject came to be selected and the journey to Spalato commenced. "Induced by all these circumstances," he wrote, "I undertook my voyage to Dalmatia with the most sanguine hopes, and flattered myself that it would be attended not only with instruction to myself, but might produce entertainment to the public." Then he continued: "Having prevailed on Mr Clérisseau,

[1] Herculaneum had only been discovered in 1719 and Pompeii in 1748.

a French artist from whose taste and knowledge of antiquities I was certain of receiving great assistance in the execution of my scheme, to accompany me in this expedition, and having engaged two draughtsmen, of whose skill and accuracy I had long experience, we set sail from Venice on the 11th of July 1757, and on the 22nd of that month arrived at Spalatro." It has been stated that Antonio Zucchi, the painter, was one of the two draughtsmen who accompanied Adam, though no authority for this statement has been named. Some of the plates of the book on the palace at Spalato are inscribed "Zucchi Sculpt," but this might refer to Giuseppe Zucchi, the engraver, who was Antonio's brother; but it should be remembered that painters were often able to engrave in addition to those who practised as engravers only. Owing to the names of the draughtsmen not having been inscribed upon the plates as well as those of the engravers, this question may now have to remain undecided.

The story of the experiences of the expedition at Spalato can be best told in Adam's own words. "The Venetian Governor of Spalatro," he wrote, "unaccustomed to such visits of curiosity from strangers, began to conceive unfavourable sentiments of my intentions, and to suspect that under pretence of taking views and plans of the Palace, I was really employed in surveying the state of the fortifications. An order from the Senate to allow me to carry on my operations, the promise of which I had procured at Venice, had not yet arrived; and the governor sent an officer commanding me to desist. By good fortune General Graeme, Commander-in-Chief of the Venetian forces, happened at that time to be at Spalatro on the service of the State. He interposed on my behalf, with the humanity and zeal natural to a polite man, and to a lover of the Arts, and being warmly seconded by Count Antonio Marcovich, a native of that country, and an officer of rank in the Venetian service, who has applied himself to the study of Antiquities, they prevailed on the governor to withdraw his prohibition, though by way of precaution he appointed an officer constantly to attend me. The fear of a second interruption added to my industry, and, by unwearied application during five weeks, we completed, with an accuracy that afforded me great satisfaction, those

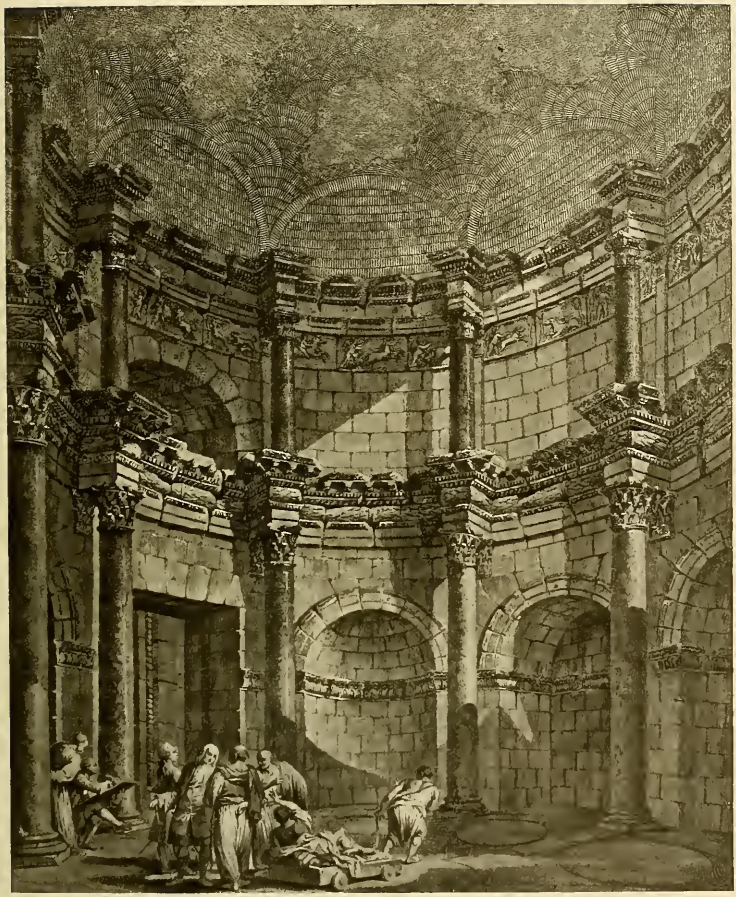


Fig. 36.—Temple of Jupiter at Spalato. (Robert Adam's "Spalatro.")

parts of our work which it was necessary to execute on the spot." Thus ended one of the most remarkable events in the life of Robert Adam, and one that probably did much to enhance his reputation.

The next extant record of his movements is to be found upon a small sketch (Soane Museum, Adam Series, vol. liv., "Gothick Sketches," No. 2), on which is written, "Fabrique Got(h)ique desinée en descendant le Rhin. Idée prise d'une Eglise sur le côte de Dit Fleuve. 1 Decmr. 1757 proche In Coblentz." Nothing appears to be known concerning how he spent the three months which had then elapsed since his return from Spalato. In all probability his selection of the route homewards was influenced by the knowledge that war was then progressing between England, France, Spain, and Portugal, and that to venture by sea would be rather hazardous. During January 1758 Robert Adam reached England: the exact date of his arrival does not appear to be known, but from a fragment of written matter, which has been preserved, it seems certain that he was in London during the latter part of January. In one of the volumes of bridge designs at the Soane Museum (Adam Series, vol. ix.), a note may be found, reading, "Done since my return to England 1758." Upon the 20th of January 1758, Lady Mary Wortley-Montagu wrote a letter from Venice, in which an interesting reference to Robert Adam occurs.[1]

This letter was addressed to her daughter, the Countess of Bute. The reference reads as follows: "I saw, some months ago, a countryman of yours (Mr Adam), who desires to be introduced to you. He seemed to me, in one short visit, to be a man of genius, and I have heard his knowledge of architecture much applauded. He is now in England." The letter then proceeds to discourse upon other matters, and finally concludes: "Adieu! your affectionate mother, M. Wortley." The reference is certainly worthy of note, since, slight as it is, it may have possibly first attracted the attention of the Earl and Countess of Bute to their young countryman, who was destined to become the most widely employed architect of his day. Immediately upon his return from the Continent, Robert Adam commenced to reside in London, in a house in Lower Grosvenor Street, near the Mount Coffee House, where he continued to live until he subsequently

[1] *Vide* "The Letters and Works of Lady Mary Wortley-Montagu," edited by Lord Wharncliffe, London, 1837, vol. iii., p. 152.

removed to the Adelphi. There can be little doubt that he at once entered into the life of the city. In fact, it is recorded that on the 1st February 1758, "Robert Adam, architect, of Lower Grosvenor Street," was elected a member of the Society of Arts in St Martin's Lane.

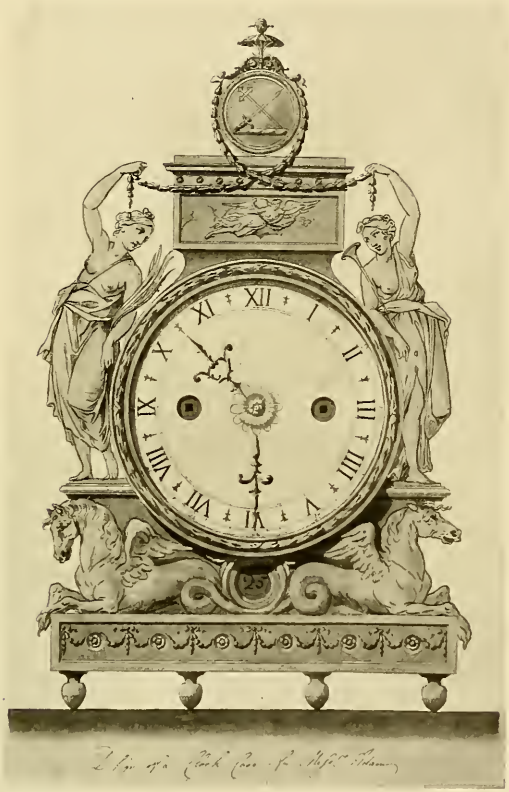


Fig. 37.—"Design for a Clock Case for Messieurs Adam."
(From a drawing in the Soane Collection.)

Fig. 38.

"Candlestick for Messieurs Adam." "Candlestick for the Duke of Roxburghe."

(From drawings in the Soane Collection.)

Chapter III.

THE EARLY WORK OF ROBERT ADAM.

Possibly Adam may have been assisted after his return from the Continent by the Earl of Bute, for his lordship appears to have been ever ready to exercise his personal influence for the benefit of any of his fellow-countrymen whom he considered to be worthy of encouragement. However this may be, there is no doubt that Adam came to be almost immediately regarded as a scholarly architect with new ideals, and gifted with judgment, that rendered his opinion upon all questions relating to his art of the greatest value. Commissions were speedily entrusted to his care, while his

advice on questions of taste came to be in great request. Indeed, so highly was his opinion esteemed that his advice was sought, even in cases where other older architects had been already engaged. For example, Lord Coventry requested Adam to visit Croome Court to see the work there that was being completed by Launcelot ("Capability") Brown, in the capacity of architect and garden designer; Sir Nathaniel Curzon (afterwards Lord Scarsdale) solicited his views with regard to the scheme for Kedleston, which Matthew Brettingham had commenced, and which James Paine was then about to continue; while Mr Edwin Lascelles (afterwards Lord Harewood) consulted Robert Adam about the work of Carr of York at Harewood House, in Yorkshire. Almost as soon as he began to practise he commenced to prepare designs for furniture and the various appointments of private houses and other buildings, as at Harewood House, Yorkshire; Syon House; Osterley House; Kedleston, and Nostell Priory. He realised that an interior could not be pleasing so long as the furniture and fittings bore no relation to the architectural treatment. He perceived that there must be consonance throughout, and that if the work was to attain to true excellence, one scheme of effect must govern the treatment as a whole, and that the carpets, ceilings, walls, and fittings, together with the smallest pieces of furniture and sundry features, must all be designed in accordance with the general scheme. The variety of subjects that it became necessary to design, in order to apply this principle, was very considerable. Not only was it necessary to design cabinets, upholstery, carpets (Figs. 110, 118, 147), tapestry, and embroidery, but also mirrors, lead fanlights, fire-grates, door furniture (Figs, 43, 57), girandoles, epergnes, torchères, and many other details too numerous to mention; a selection of these is illustrated in Figs. 38-45. Though the designs so made have afforded, and will perhaps continue to afford, material for critics to discuss, none can deny that in the majority there are certain qualities that withstand even severe criticism, and that it is these qualities that modern designers in the

Fig. 39.—Effect of an Adam Room: The Front Drawing-Room, 20 St James's Square.

so-called "Adam style" seek to secure. These pervading, indestructible characteristics, which are to be found in the best of Robert Adam's work, have survived and are appreciated to-day no less than were the original designs, from which later artists have derived their general ideas of treatment. In order to form some conception of the depth of the impression created at the time, by the originality and innovations of Robert Adam, it is necessary to realise how widely different were the schemes to which the country had hitherto been accustomed; indeed, to use the words of the brothers themselves, it may be truly said that they produced "a kind of revolution in the whole system of this useful and elegant art." Though the original suggestions were derived by the brothers from Roman work direct, or borrowed from it through the work of the Cinquecento artists, the credit that is due to them is in no wise diminished on that account, for to them we owe an application of the ancient treatment that expresses a distinct individuality of a widely different type (Figs. 46, 47). The contemporary popularity of the designs of Robert Adam speedily produced innumer-

Fig. 40.—Chimney-piece, No. 21 Portland Place.

able imitators, who executed work so closely resembling the style of the brothers, that it is now, to say the least, not infrequently a matter of considerable difficulty to distinguish between their work and that of their imitators. Though some of those who designed in the new manner strongly resented the imputation of imitating anyone, the fact remains undisputed that work of this kind was unknown in England until it was introduced in the designs of Robert Adam and subsequently in those of his brother, James. Probably few contemporary designers adopted schemes similar to those of the brothers in a more extensive manner than James Wyatt, who is known as the restorer of the cathedrals, and as the only architect who has occupied the presidential chair of the Royal Academy of Arts. Apart, however, from Wyatt's ecclesiastical work, he was responsible for designing a considerable number of residences in various parts of the country, and the treatment of these buildings, in most cases, so closely resembles the work of the brothers that they are usually either attributed to them, or else described as being in the Adam style.

Fig. 41.—Ball-Room Chair, Harewood House, Yorkshire.

In the Preface to the "Works of Robert and James Adam," the first part of which was published in the year 1773, the brothers wrote: "The novelty and variety of the following designs will, we flatter ourselves, not only excuse, but justify our conduct in communicating them to the world. We have not trod in the path of others, nor derived aid from their labours. In the works which we have had the honour to

execute, we have not only met with the approbation of our employers, but even with the imitation of other artists, to such a degree as in some measure to have brought about in this country a kind of revolution in the whole system of this useful and elegant art." After making some further introductory remarks, the brothers proceeded: "We by no means presume to find fault with the compositions or to decry the labours of other authors, many of whom have much merit and deserve great praise. Our ambition is to share with others, not to appropriate to ourselves, the applause of the public, and, if we have had any claim to approbation, we found it on this alone: that we flatter

Fig. 42.—Drawing-Room Chimney-piece, 20 Mansfield Street.

ourselves we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transfuse it with novelty and variety through all our numerous works." In order to elucidate their meaning more clearly, they add in one of the footnotes of their Preface, "Nothing can be more noble and striking, when properly applied, than a fine

Fig. 43.—Designs for Door Furniture by Robert Adam. (From drawings in the Soane Collection.) (For Executed Examples, see Fig. 57.)

order of columns, with their bases, capitals, and entablatures: nothing more sterile and disgustful than to see for ever the dull repetition of Dorick, Ionick, and Corinthian entablatures, in their usual proportions, reigning round every apartment where no order can come, or ought to come, and yet it is astonishing to think that this has been almost invariably the case in the apartments of every house in Europe, that

has any pretensions to magnificence, from the days of Bramante down to our time. In smaller rooms, where height is wanting, the architrave has sometimes been omitted, and sometimes both architrave and freeze, but their places were ponderously supplied by a cornice of the most ample dimensions, fit for the Temple of Jupiter Tonans,[1] from which it was imitated, perhaps, or, more probably, copied." In another footnote they also explained the reason why they generally avoided the use of the more massive and weighty type of compartment ceilings in the interiors of the buildings they designed. (Compare Fig. 48 with 49.) "These absurd compositions," they wrote, "took their rise in Italy under the first of their modern masters, who were no doubt led into that idea from the observations of the soffits used by the ancients in the porticos of their temples and other public works. These the ancients, with their usual skill and judgment, kept of a bold and massive style, suiting them to the strength, magnitude, and height of the building, and making an allowance for their being on the exterior part, and adjoining to other great objects; all which served to diminish and lighten the effect of these compartments. But on the inside of their edifices, the ancients were extremely careful to proportion both the size and depth of their compartments and panels to the distance from the eye

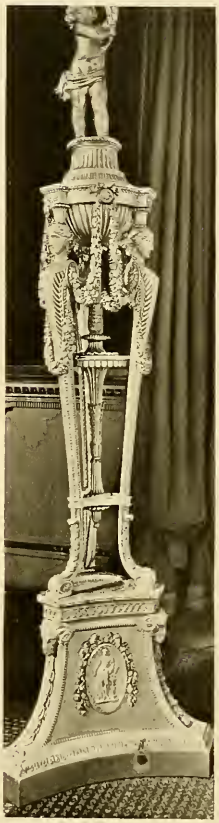


Fig. 44.—Torchère, Ball-Room, Harewood House, Yorkshire.

[1] The Temple of Vespasian was called by Palladio the Temple of Jupiter the Thunderer, and probably it was to this building that the brothers referred.

Fig. 45.—Tureens for Sir Watkin Williams Wynn.
(From drawings in the Soane Collection.)

and the objects with which they were to be compared, and, with regard to the decoration of their private and bathing apartments, they were all delicacy, gaiety, grace, and beauty." The brothers then cited as instances, "the Rotunda,[1] the Temple of Peace,[2] the ruins of Hadrian's Villa, the Palace of the Emperors, and other Cryptae at Rome, with the inimitable remains on the Baian shore." They also add, "Michael Angelo, Raphael, Pyrro Ligerio,[3]

[1] The Pantheon.

[2] Palladio called the Basilica of Constantine the Temple of Peace. Probably the Basilica is here referred to.

[3] Pirro Ligorio, of Rome, architect, died 1583.

Fig. 46.—Doorway, Long Gallery.

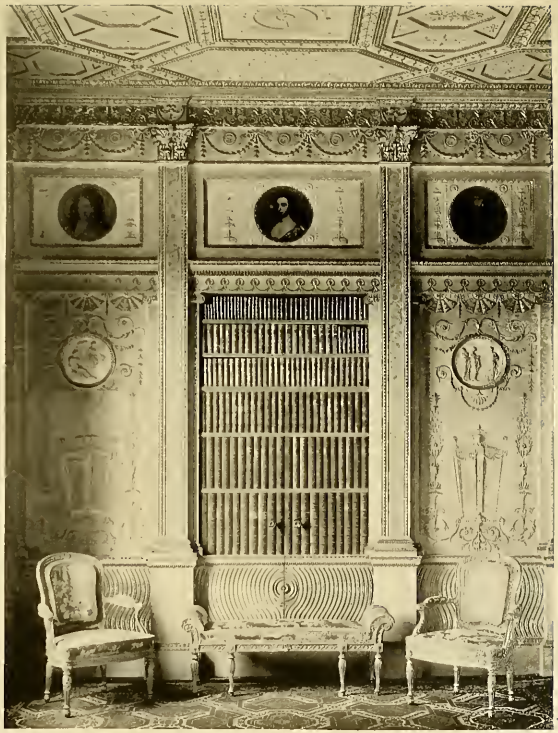


Fig. 47.—One End of the Long Gallery.

Individual Characteristics in Adam Decoration at Syon House, Isleworth. (See also Figs. 105, 120.)

Dominichino,[1] Georgio Vasari,[2] and Algardi,[3] with great taste and knowledge threw off these prejudices and boldly aimed at restoring the antique."

One of the most familiar characteristics of the work of the brothers was the use of light and graceful stucco bas-reliefs, and similar decoration rendered in colour (Figs. 50, 51). Ornamentation of this kind

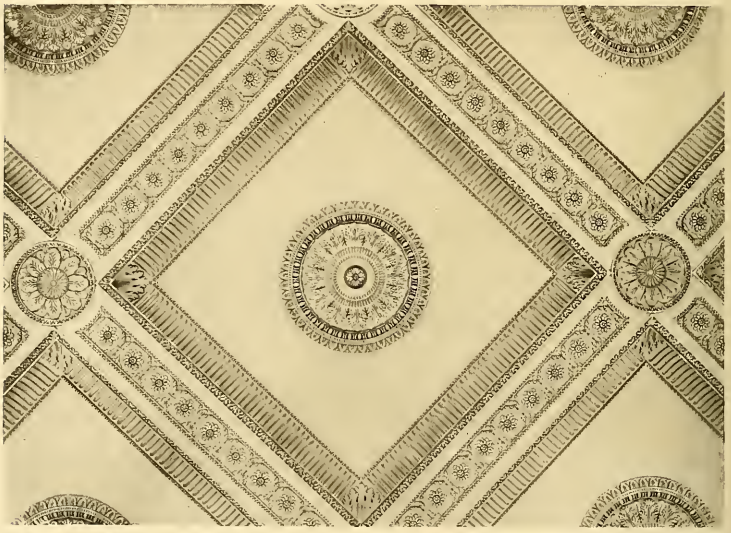


Fig. 48.—Ceiling, Entrance Hall, Syon House. (See also Figs. 104, 113.)

was probably first used by the Romans, and examples of such work executed by them may still be seen at Rome, Tivoli, Pompeii, Baia, Cumae, and in other places in Italy. Many examples of Roman stucco work were undoubtedly known by the brothers, and in the "Journal" of James Adam's Italian tour we read: "Saw also at Cumae some

[1] Domenichino (Domenico Zampieri), of Bologna, painter, 1581-1641.

[2] Georgio Vasari, of Florence, painter and architect, 1512-74.

[3] Algardi, of Bologna, sculptor and architect, 1592-1654.

Fig. 49. THE CEILING OF THE LIBRARY, 20 PORTMAN SQUARE.

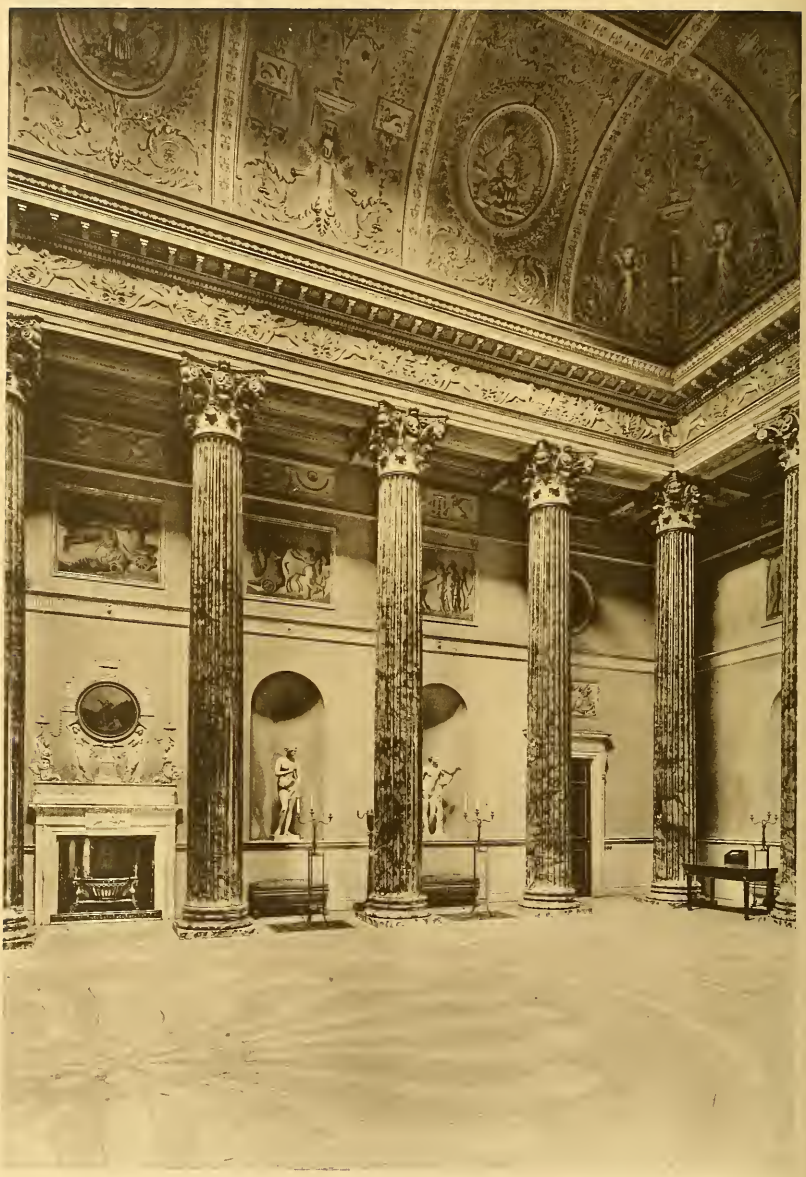


Fig. 50. A CORNER OF THE ENTRANCE HALL, KEDLESTON, DERBYSHIRE.

ancient sepulchres, where the stuccos are remaining vastly entire; they are of excellent workmanship, and of the lowest relief I ever beheld; but their being close upon the eye made that more necessary." James Adam also wrote: "At Pompeii, I saw a room which seemed to have been painted with arabesques." Another source, from which the brothers obtained additional assistance in the design of ceilings and bas-relief treatments, was the Italian decorative work of the sixteenth century, or Cinquecento, to which reference has already been made (p. 24). This work was suggested by the then recently discovered remains of decoration at the Baths of Titus at Rome. From these remains Raphael obtained the suggestions which he eventually developed in the design for the Loggie at the Vatican, which bears his name. The execution of this work was entrusted by Raphael to his pupils, who carried out the scheme under his supervision during the years 1517-19. In this way, Giovanni da Udine executed the stucco work and the painted decoration, while the ceiling paintings were carried out by Giulio Romano, Francesco Penni, Perin del Vaga, Polidoro da Caravaggio and others. In another footnote to the Preface of the "Works," the brothers incidentally make an allusion to Cinquecento work. "In the time of Raphael, Michael Angelo, Julio Romano, Polidoro, Giov. d'Udine, Vasari, Zuchero and Algardi," they wrote, "there is no doubt there were much greater remains of the grotte[1] than what are now to be seen, and in imitation of them

Fig. 51.—Plaster Bas-Relief, Harewood House, London. (See Fig. 202.)

[1] By the word *grotte*, the brothers explained that they referred to the buried remains of ancient Roman buildings, "the greater part of which," they wrote, "being vaulted

were decorated the loggias of the Vatican, the villas Madama,[1] Pamfile,[2] Caprarola,[3] the old palace at Florence,[4] and indeed whatever else is elegant or admirable in the finishings of modern Italy." The extent of the pleasure felt by James Adam, when he saw the decorations of the Palazzo Vecchio at Florence for the first time, can be best understood by reading the record of his impressions which he entered in his diary: "Went and paid a visit to the Sicilian Abbé, Count Dano," he wrote, "and went along with him to the Palazzo Vecchio, where there are in the Cortile some columns wrought in the antique style in a most superb manner. The apartments of this palace are full of grotesque ornaments, but of a kind superior to any I ever saw, which made me form the project of employing a young painter to copy most of them for me during my absence."

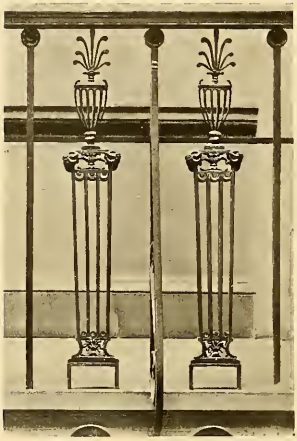


Fig. 52.—Ironwork from the Staircase, Harewood House, London. (Now demolished.) (See Fig. 202.)

As in the case of other forms of craftsmanship, classical treatments were sought in the design of ironwork, and, though these were usually severe, a

and covered with fallen ruins, had been dug up and cleared by the modern Italians, who for these reasons give them the name of 'grotte'" . . . It was in this way that the Arabesque decorations of the Cinquecento period came to be originally termed grotesques.

[1] The Villa Madama, Rome, erected by Giulio Romano from Raphael's designs. Decorations by Giulio Romano and Giovanni da Udine.

[2] The Villa Doria Pamphili, Rome, designed by Algardi.

[3] The Palazzo Farnese at Caprarola, built by Vignola, 1547-49. The frescoes are by Frederigo, Giovanni and Taddeo Zucchero.

[4] The Palazzo Vecchio, Florence, extended by Vasari, Buontalenti, and others in 1548-93.

singular gracefulness of form was almost invariably achieved (Figs. 52, 207, 211). Prior to the time of the brothers, gates, railings, standards for torch extinguishers, metal treillages and other similar kinds of work were usually executed in wrought iron; but, towards the middle of the eighteenth century, cast iron also came to be widely used for such purposes, and new foundries were established both in England and Scotland. Although iron had been cast in England during the sixteenth century, if not earlier, it was then used chiefly for cannons and other warlike purposes. Many cast-iron fire-backs and dogs are of early date, but, with this exception, the material does not appear to have come into general use, on an extensive scale, until a much later date. During the seventeenth century, railings were cast for public buildings, and also posts to protect footpaths from the vehicular traffic; yet, it was not until the eighteenth century was well advanced that cast iron came to be generally used by architects for structural and decorative purposes. Among the various subjects that the brothers treated in cast iron were verandahs and balconies (Fig. 53) with treillage work, formed into supports, spandrels, arches, and enclosing panels. On wrought-iron railings they often used cast-iron vases and urns of classical form at intervals, in addition to introducing cast anthemia and other decorative forms with wrought-iron

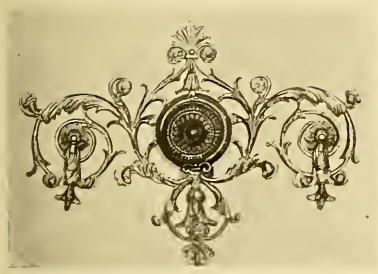
Fig. 53.—Balcony and Door in Adam Street, Adelphi.

Fig. 54.—Railings and Lamp-holder, with Link Extinguisher, Chandos House, Queen Anne Street.

work in the panels (Figs. 53, 54). Cast iron was also used by them for door knockers (Fig. 55), panels of relief work, and for a variety of special purposes. Door fittings were carried out in various metals and some typical designs are illustrated. Fig. 43 illustrates original designs, and Fig. 57 actual examples. One of the most popular series of designs made under their direction illustrated lunette-shaped fanlights over doors. Considerable numbers of these designs were executed, and may now be seen in those parts of London that were built during the latter part of the eighteenth century. There are, however, in the same quarters, innumerable fanlights that were designed by others, who, in many cases, did not hesitate to copy the original examples. The radiating treatments which gave to the lunettes the name of fanlights were, in many cases, admirably designed and executed (Figs. 58, 59). The anthemia and other classic details, that may be seen against the glass, were generally cast in lead. Probably few subjects that the brothers designed are more characteristic of their style of treatment than the fire-

Fig. 55.—Door Knocker, The Royal Society of Arts, Adelphi.

Fig. 56.—Knocker, Entrance Gates, Lansdowne House.



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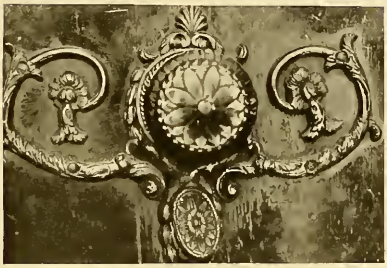

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Fig. 57.—Four London Examples of Adam Door Furniture.

1. Lansdowne House.
2. 20 Mansfield Street.
3. 25 Portland Place.
4. Harewood House, Hanover Square.

Fig. 58.—Lead Fanlight from Harewood House, London. (Now in the Victoria and Albert Museum.)

Fig. 59.—Doorway, 5 Mansfield Street.

backs with their plaques, amorini, and light festoons, and the familiar hob-grates, that are now so highly prized by the owners of Adam houses. Adam grates are illustrated in Figs. 60, 61, 75, 180, 186, and elsewhere.

During the year after Robert Adam's return from the Continent he prepared a design which was inscribed, "Building which may be contrived to Answer for the Fireworks at a General Peace—1759. R. A."[1] This subject

[1] *Vide* Soane Collection, Adam Series, vol. ix., 3rd Series, No. 12.

may have been suggested to Adam by Lord Bute, who might have been looking forward to the termination, which he ultimately contrived to secure, in the hostilities between England, France, Germany, Spain, and Portugal. During the years 1759-60

Fig. 60.—Dining-Room Chimney-piece, 20 St James's Square. (See Fig. 181.)

Robert prepared designs for the "Temple," or Greenhouse, in the park at Croome Court, for George William, the sixth Earl of Coventry. This temple seems to be the first commission entrusted by the Earl to Robert Adam, but, simple as the task was, it probably gave satisfaction, for other commissions continued to follow. In fact, from 1759 until 1791, the year before his death, Robert Adam was instructed

Fig. 61.—Grate in the Drawing-Room at Kedleston. (See Fig. 80.)

Fig. 62.—Fire-Irons, 3 Stratford Place.

from time to time to prepare designs for Croome Court, or Croome Park,[1] as it was then called, and for Lord Coventry's town house in Piccadilly, now the St James's Club. The Greenhouse, erected by Robert Adam in 1760, is still standing. It lies opposite the north front of the house, at a considerable distance, and near to the Pleasure Grounds and the "New Church." Like most of the buildings in the vicinity, it is built of oolitic

[1] Measured drawings of "Croom Park" were published in the fifth volume of the "Vitruvius Britannicus." On these the name of "Lan. Brown, Archt," alone appears. *Vide* "Croome D'Abitot," by William Dean, Worcester, 1824.

stone from Bredon Hill, a material which looks to the greatest advantage when seen, as in this case, beside the fine, luxuriant foliage of spreading cedar trees (Fig. 63). In the pediment over the colonnade of the Greenhouse some carving occurs, which is widely different from later work of the same kind executed for Robert Adam. In this there is no conventionality of treatment. The fruit, flowers, and basket are rendered in a realistic manner,

Fig. 63.—Greenhouse, Croome Court, Worcestershire.

like similar carving and modelling executed many years before for his father, William Adam. In addition to the Greenhouse, other structures designed by Robert Adam may be seen in the grounds. To the south-west of the house, upon a slight mound, stands a small rotunda, built of Bredon stone and surmounted by a lead-covered dome (Fig. 64). In this case also the effect of the building is enhanced by the surrounding verdure, and particularly by a stately cypress and cedar of Lebanon. Near to the Greenhouse,

hidden away among the trees of the pleasure gardens, there is a small Corinthian temple or retreat upon a secluded islet. Within the temple the original settees and a bas-relief representing a Grecian wedding are still preserved.

Fig. 64.—Rotunda, Croome Court.

When Robert Adam was first consulted by the Earl of Coventry, the present residence was approaching completion, under the direction of Launcelot Brown. Though the building had advanced too far for it to be possible for Adam to do anything that could materially affect the design and arrangements as a whole, it was still within his power to finish or remodel the internal treatments of the rooms. Realising this opportunity, Lord Coventry desired him to prepare a number of designs for various apartments, and also sought his advice upon various questions of taste. Copies of the designs made by Adam for the interiors are now preserved in the Soane Collection and at Croome.

Fig. 65. THE BANQUETING ROOM, CROOME COURT, WORCESTERSHIRE.

Those in the Soane Collection, which relate to structural work, are undated, but the corresponding drawings at Croome bear, in some cases, both the signature of Robert Adam and the date. For instance, a design for a ceiling is dated 1760, and one for a chimney-piece, 1762. Perhaps the most interesting of all the drawings at Croome Court is one representing the Banqueting or Statuary Room, which is inscribed, "Robert Adam, 1763." This apartment still remains unaltered, and appears to agree with the original design in almost every particular. It measures 62 ft. in length by 21 ft. in breadth, and is about 17 or 18 ft. in height. Both the walls and the ceiling have been treated with stucco, the walls having been designed with plain surfaces and the ceiling in a more elaborate manner, on a hexagonal basis (Fig. 65). In this room an entire entablature was introduced, although in his later work Adam more frequently omitted the architrave. The Greek anthemion ornament of the frieze bears witness to Adam's admiration for the delicate refinements of Greek architecture. His knowledge of such work must have been obtained from Le Roy or from Stuart and Revett's "Antiquities," the first volume of the latter work having appeared in 1762, the year prior to that in which this design was made. The treatment of the carved marble chimney-piece (Fig. 67) resembles, in general arrangement, those adopted by the brothers in other cases, as at Kedleston (Fig. 80), Hopetoun, and Stratford, now Derby House, London (Figs. 186-7). The chiaroscuro study for a figure composition in the panel over the chimney-piece was probably, like the studies for bas-reliefs in other panels in the same room, intended to serve only as a temporary substitute for a modelled relief, which was to have superseded the original study. In addition to the drawings in the Soane Collection of structural work at Croome Court, there are also a number of designs for furniture and other subjects for Lord Coventry, which bear dates in the majority of cases. Amongst these are studies for a cupboard, 1764; a grate, 1765; a table, 1767; a bedstead; a carpet, 1767; a hall chair, 1767, and a mirror, 1768, for the house in Piccadilly. In addition to these designs there are also others for a bridge,

a column, a gateway, 1779, and one for Croome gates, which is dated 1791.

The series of designs which Robert Adam made for Sir Nathaniel Curzon of Kedleston[1] (afterwards Lord Scarsdale) date from 1759, like the earliest designs for Lord Coventry and Mr Edwin Lascelles (afterwards Lord Harewood). James Paine, the architect who preceded Adam in directing the structural work at Kedleston, may have been engaged preparing designs for Sir Nathaniel at about the same time. In order to assist in the formation of an opinion regarding the extent to which the two architects were severally responsible for the ultimate treatment at Kedleston, the two following quotations are given, but no examination of them need be made. The first quotation appears to relate to Kedleston, although the name is not mentioned. It is cited from the catalogue of the Society of Artists for 1761, and describes a drawing exhibited by "Mr Paine." The entry runs: "A plan of the principal floor, garden front, and a section through the North rooms of a house designed in the year 1759, for a person of distinction in the County of Derby." The other quotation is Paine's own statement, which appeared, together with reproductions of his drawings of Kedleston, in his book of designs in 1783.[2] "The Author," he wrote, "was employed

Fig. 66.—Mahogany Flower Stand, Croome Court (*c.* 1760).

[1] Sir Nathaniel Curzon was created a Peer on the 9th of April 1761.

[2] "Plans, Elevations, and Sections of Noblemen and Gentlemen's Houses, and also of Bridges, Public and Private, Temples, and other Garden Buildings; executed in

Fig. 67. THE CHIMNEYPIECE OF THE BANQUETING ROOM, CROOME COURT.

to make the plans for this magnificent mansion in the year 1761, and the foundations were soon after accordingly laid. Great preparations of every kind of material were made for carrying on the buildings with all possible dispatch; but, very unfortunately for the author, the several works in which he was then engaged, in distant and different parts of the kingdom, obliged him to request his Lordship's leave to discontinue the carrying on of the said building; which, having obtained, the noble owner placed this great work in the hands of those able and ingenious artists, Messrs Robert and James Adam, who made several alterations in the author's plans as appears by those published in the fourth volume of the 'Vitruvius Britannicus'[1]; and the whole was carried on under their direction." In addition to the drawings of Kedleston in the Soane Collection, there are also a considerable number in the possession of Lord Scarsdale, and these consist chiefly of designs by Robert Adam, George Richardson, and Spang. The drawings by Adam date, for the most part, from 1759 to 1762. In the Soane Collection there are some designs made by Adam for the first Lord Scarsdale, which were prepared in the year 1772. Among the drawings by Adam at Kedleston, there are two very large ones, representing the designs proposed for the north and south fronts respectively. The former of these measures 7 ft. 8 in. long by 1 ft. 7½ in. wide, and is inscribed: "A New Design of the Principal or North Front of the Main Body, Pavilions and Corridores of Kedleston House in Derbyshire. The Seat of the Right Honourable the Lord Scarsdale—Robt. Adam, 1760." Probably the title was added or amplified after the drawing was prepared, for the Scarsdale peerage dates from the following year. The drawing for the proposed South Front is inscribed, "Robt. Adam, Architect," but no date appears. The omission of the word architect, upon the drawing of the north elevation, suggests that possibly the work of

the Counties of Nottingham, Essex, Wilts, Derby, Hertford, Suffolk, Salop, Middlesex, and Surrey. By James Paine, Architect. London, 1783."

[1] Published 1767.

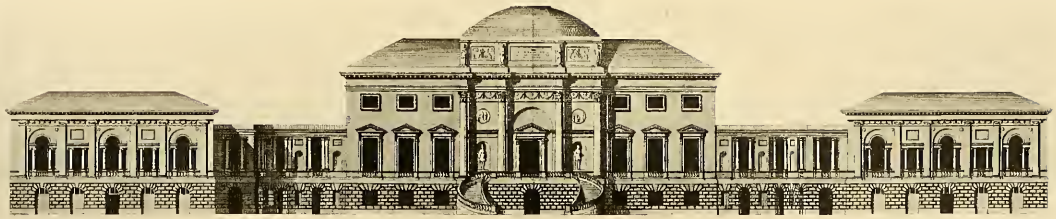


Fig. 68.—Adam's Design for the South Façade of Kedleston ("Vit. Brit."). (Not completed.)
(For photograph see Fig. 72.)

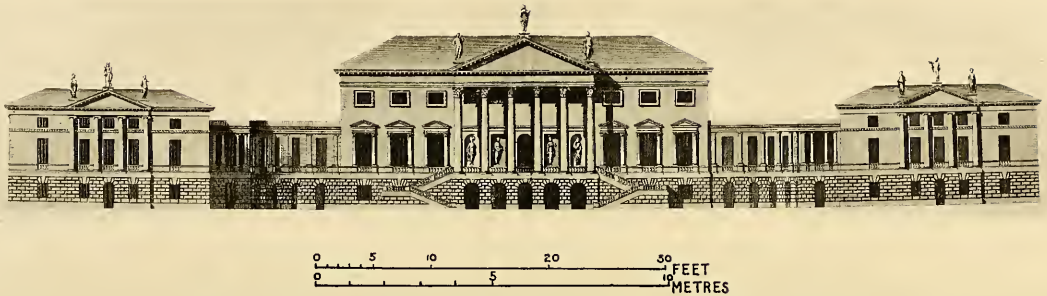


Fig. 69.—North Façade of Kedleston ("Vit. Brit."). (For photograph see Fig. 73.)

Paine may have progressed so far upon this façade, and that the design may have been determined to such an extent by him, that Adam could not consistently describe himself as the architect, although he eventually became responsible for the completion of this, together with the remainder of the work ultimately executed.

The original house at Kedleston was built during the reign of Queen Anne, by the ancestors of the present Lord Scarsdale. A painting of this residence is still preserved in the east wing of the existing mansion, together with a plan of the house, which is inscribed, "Kedleston built by Smith." According to the precise dimensions

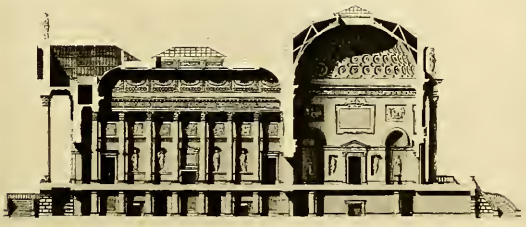


Fig. 70.—Section of Kedleston through Saloon and Great Hall ("Vit. Brit.").

Scale uniform with the elevations, Figs. 68, 69.

on the plan, the building measured 104 ft. $5\frac{3}{4}$ in. in extent, or less than half of that of the present central building alone, omitting the flanking corridors and projecting wings. The present central building measures 126 ft. in extent, and is flanked on the north side by two pavilions 68 ft. long, which are connected with the main building by curved corridors. Robert Adam designed two other pavilions for the south façade, and these were to have been connected with the main building, in a somewhat similar way, by means of curved corridors (see Fig. 71). The complete scheme developed by Adam was illustrated in the fourth volume of the "Vitruvius Britannicus" (Figs. 68-71). The two southern pavilions and corridors were, how-

ever, not built, although it appears from the "Vitruvius Britannicus" that this was the original intention. In this work the authors wrote: "His Lordship has not yet finished the wings and corridors to the south front; but as this is his intention, we have his leave to insert them." In a note appended to Paine's description of his designs

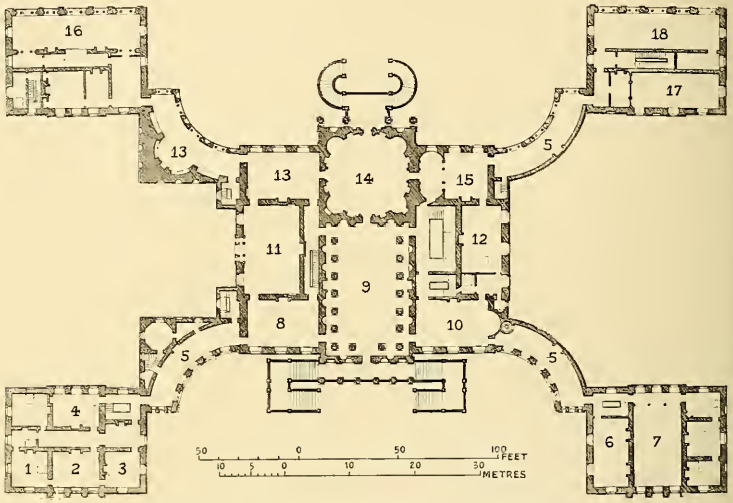


Fig. 71.—Plan of Kedleston ("Vit. Brit.").

1. Bedchamber.
2. Lady Scarsdale's Library.
3. Dressing-Room.
4. Lord Scarsdale's Dressing-Room.
5. Corridors.
6. Laundry.
7. Kitchen.
8. Music-Room.
9. Hall.
10. Dining-Room.
11. Drawing-Room.
12. Bedchamber.
13. Libraries.
14. Saloon.
15. Ante-Rooms.
16. Music Gallery.
17. Chapel.
18. Greenhouse.

for Kedleston, it is stated that the east pavilion, on the north side, was built "after a design made by Mr Brettingham." As the west wing on the same façade is now of similar external appearance, it is evident that the architects who were subsequently employed copied the design of Brettingham's façade, in order to obtain a symmetrical effect. Although Robert Adam appears to have been responsible

for the erection of the greater part of this building, he was certainly restricted in the matter of design, and it is obvious that, as far as the north façade was concerned and a certain portion of the interior, he was obliged to follow, to a considerable extent, the treatment that had been determined, before he was authorised to take charge of the work. It may, generally speaking, be said that Brettingham and Paine designed the greater part of the north façade, and that Adam designed a considerable part of the interior and also the whole of the proposed south front, only the central part of which was executed. It was to the proposed treatment of the south façade that the brothers referred when they wrote, in 1773, in the first volume of the "Works": "With us, we really do not recollect any example of so much movement and contrast, as in the south front of Kedleston House in Derbyshire, one of the Seats of the Right Honourable Lord Scarsdale." The term "Movement," they explained, was meant "to express the rise and fall, the advance and recess, with other diversity of form in the different parts of a building, so as to add greatly to the picturesque of the composition." "For," they added, "the rising and falling, advancing and receding, with the convexity and concavity, and other forms of the great parts, have the same effect in architecture, that hill and dale, foreground and distance, swelling and sinking have in landscape: That is, they serve to produce an agreeable and diversified contour, that groups and contrasts like a picture, and creates a variety of light and shade, which gives spirit, beauty, and effect to the composition."

The present south façade of the main building is the only portion of Robert Adam's original design for the extensive south front that was ultimately executed (Fig. 72). The fenestration is similar in general arrangement to that upon the north façade, and the rusticated ground story has been repeated uniformly, but the resemblance does not extend much further. Instead of the projecting portico crowned by a pediment, we find a simple treatment in the centre, supporting an attic story, which forms a base for the dome over

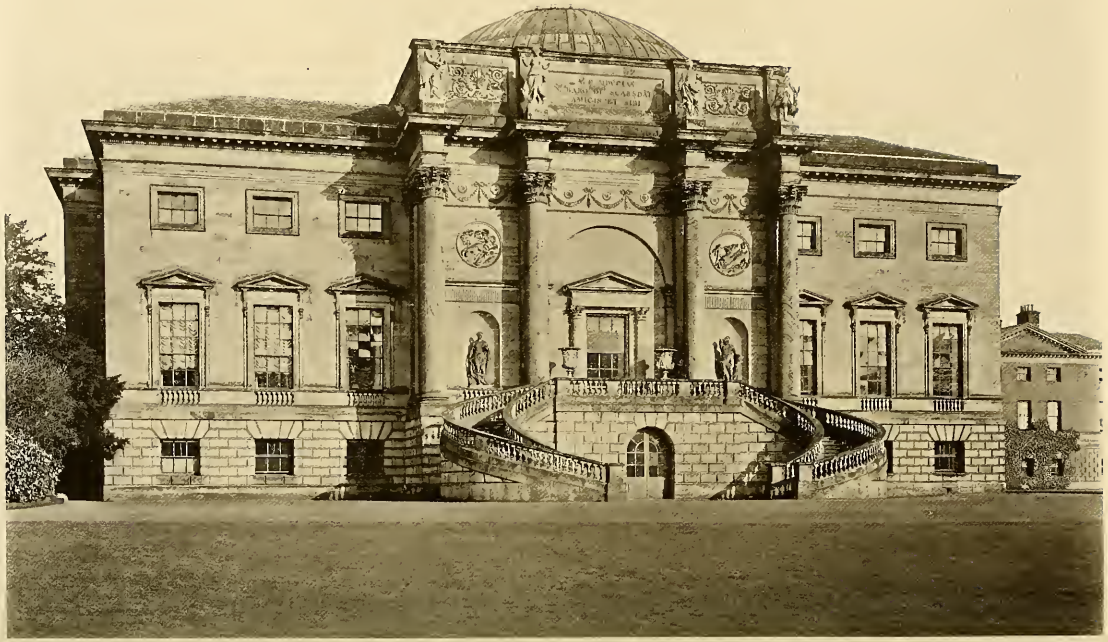


Fig. 72.—Central Features of the South Front, Kedleston.

the saloon. In the attic story, surmounting the four lofty columns, the figures of the Pastoral and Comic Muses, Prudence and Diana may be seen, together with an inscription in the centre, which records the date of completion—"A.D. MDCCLXV."

When Kedleston is approached from the main road, the lodge and lofty arch of the principal entrance are sure to attract attention. From the lodge the approach leads through the fine, well-wooded park, over the lake, by means of Adam's three-arched bridge and on to the mansion house, which may be seen in the distance, on the slowly rising ground beyond the lake (Fig. 73). In addition to the bridge, the boat-house upon the lake was also erected from the designs of Robert Adam. The massive character of the construction of the house can best be realised when it is stated that the columns of the Corinthian hexastyle portico on the north front are 30 ft. high, and that some of them are monolithic; moreover, since the order has been proportioned like that of the Pantheon at Rome, and the columns are about $9\frac{3}{4}$ diameters high, it follows that the diameter at the base is more than 3 ft. It has also been observed that two of the steps of the double staircase have been formed in one piece of stone, which is 10 ft. long, in accordance with the width of the staircase. Above the carved figures within the portico, there are circular panels containing bas-reliefs by Collins. The Entrance Hall, as well as the rotunda beyond which forms the Saloon, are the most spacious and lofty apartments in the house, rising two stories in height (Figs. 50, 74, 76). The height to the top of the coved plaster ceiling of the Entrance Hall is 39 ft., and the height to the top of the Saloon dome measured internally is about 55 ft. Few private houses in this country possess such large and lofty rooms as these; in fact, it is to Blenheim and Castle Howard, the most extensive works of Sir John Vanbrugh, that comparison may most readily be made. Though the extent of the entire scheme at Blenheim is 856 ft., and at Castle Howard 667 ft., as compared to the 363 ft. of Kedleston, the dimensions of the Entrance Hall and Saloon at Kedleston rival, where they do not surpass, those of these two vast buildings. There can be little doubt

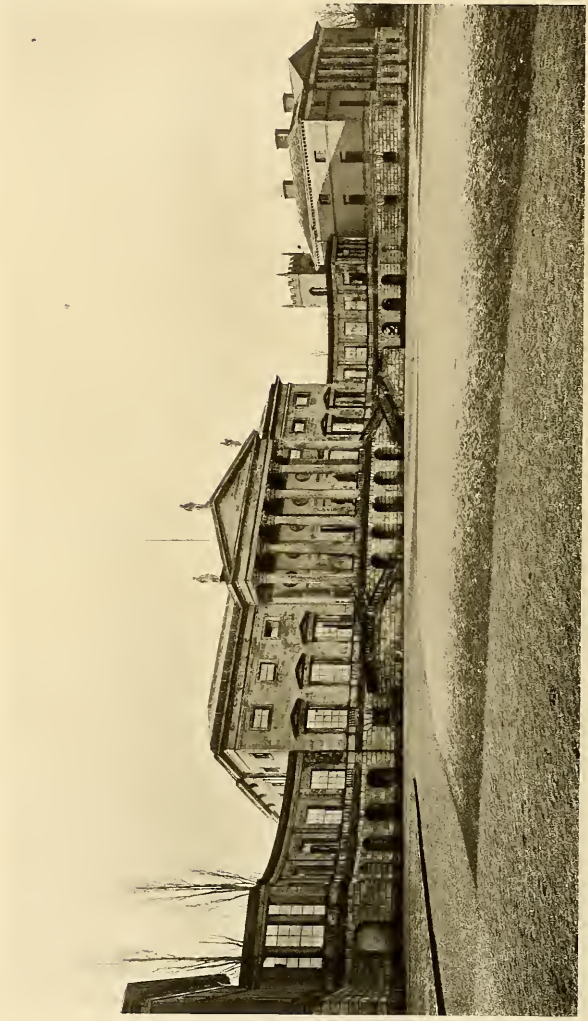


Fig. 73.—North Front of Kedleston.

that the magnitude of the hall and saloon at Kedleston adds very greatly to the dignity of the house; and in order to avoid any appearance of lowness in the other principal apartments, which might have resulted in consequence of the height of the Hall and Saloon, in no case has the height been made less than 20 ft., one room being

Fig 74.—The Entrance Hall, Kedleston. (For detail see Fig. 50.)

28 ft. high and some 22 ft. From the drawings of Kedleston in Paine's book, it appears that he intended to introduce a staircase between the Entrance Hall and the Saloon, as he subsequently did, during the years 1763-64, in his work at Worksop Manor, but as this arrangement would have detracted from the effect of the Entrance Hall, Adam contrived to place the staircase in an adjacent portion of the house, where it is equally convenient. Both the fluted shafts

and the bases of the columns in the hall have been worked in alabaster, which was obtained from a neighbouring quarry. Owing to similar colonnades having been shown in the section of the house published in Paine's book, it seems quite possible that Paine may have caused some of the columns to be partly made before he relinquished the work, and so have prevented Robert Adam from adopting some alternative treatment. Above the capitals a complete Corinthian entablature, with an enriched frieze and consoled cornice, rises to a height of 30 ft. above the floor. The ceiling has been kept horizontal in the central portion, and is surrounded by a cove 9 ft. in height. In a work entitled "A Book of Ceilings composed in the style of the Antique Grotesque: designed and etched by George Richardson, Architect,"[1] an illustration of this ceiling occurs on the last Plate, No. 48. The apartment is described as the "Grecian Hall." In the accompanying letterpress it is stated that the trophies and the other ornaments of the ceiling were "executed by Messrs Rose with great taste." This firm was frequently employed by the brothers, and would have been well qualified to execute work in their style of treatment. In the list of subscribers to the book just mentioned the name of "John Adam, Esq.," occurs, and this may be a circumstance worthy of note, as it is possible that George Richardson may have been none other than a certain apprentice of John Adam who bore the same name, and may have been identical with the "George" who accompanied James Adam in Italy. In fact, Richardson himself stated in his work, entitled "A Treatise on the Five Orders of Architecture,"[2] that he was "at Rome and other parts of Italy, at Pola in Istria, and the southern provinces

[1] George Richardson (*c.* 1736 to *c.* 1817), an architect who published a number of volumes upon architectural subjects, including the "New Vitruvius Britannicus," 2 vols., 1802-08. He usually illustrated his books with aquatint engravings. Latterly he was assisted in this work by his son, William.

This book was published in London in 1776, and was dedicated to Lord Scarsdale.

[2] This work was published in London in 1787. Among the subscribers were "Robert Adam, Esq., F.R.S., Architect," and "John Adam, Esq., F.R.S., Architect."

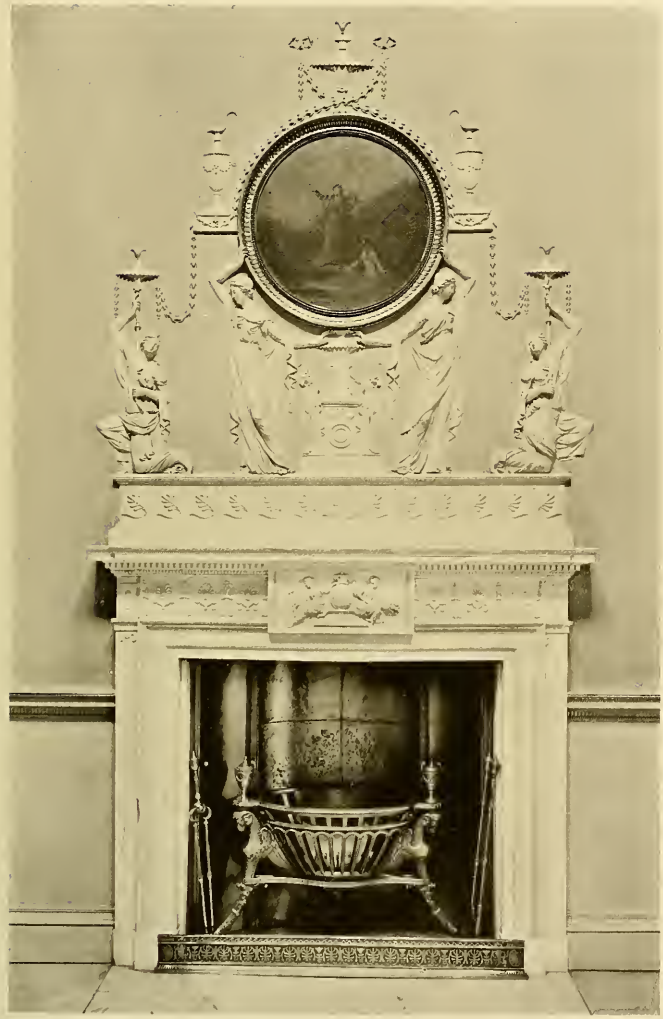


Fig. 75.—Fireplace, Entrance Hall, Kedleston. (See Fig. 50.)

of France, in the years 1760, 1761, 1762, and 1763," the particular years when James Adam was abroad. The hall fireplaces which have been placed in the centre of each side wall are of white marble, and have carved upon them tablets with armorial bearings, as shown in Fig. 75. Above, light decorated groups support over each fireplace a painting, enclosed by a gilt circular frame. The supporting groups are modelled in stucco and painted white. The grates within the fireplaces bear the characteristics of Adam work, and it is believed that their treatment was suggested by the design of antique tripods. The long low seats under the niches in the walls are believed to have been designed by Robert Adam. Their form is supposed to have been suggested by ancient sarcophagi, and perhaps it was from this source that the idea of the wavy fluting on the curved sides may have been derived. Such fluting was one of Adam's favourite resources, and it may be found not infrequently in his work. The seats are now gilded, and upholstered with a light-coloured damask, which may be the material originally used.

In the Saloon, above the cornice and richly-modelled frieze, the dome rises with its diminishing diaper of octagonal and square lacunæ, varied with the rosettes in the octagonal panels; while below, the plain wall surface extends with its symmetrically distributed panels, doors, and exhedræ, illustrated in Fig. 76. The exhedræ, which are recessed on the diagonal axes of the rotunda, measure 22 ft. in height and are 11 ft. in diameter, so leaving sufficient space for the three doorways and the southern window to be formed satisfactorily upon the main axes of the room, which is 43 ft. in diameter. On the wall over the doors, oblong panels in ornate frames have been formed, and these contain paintings of ruins executed by William Hamilton, one of the early members of the Royal Academy. In addition to these there is also a painting, over each alcove, of some subject from English history, but these may have been executed as designs for bas-reliefs, having only been tinted in chiaroscuro. Between the doors and the exhedræ, a gilded five-branch girandole has been placed in

Fig. 76.—The Domed Saloon, Kedleston.

each case, above a delicate little tablet, enriched with a bas-relief of amorini and supporting light festoons (Fig. 77). These, like the greater part of the internal decorations, are believed to have been designed by Robert Adam. On each side of the alcoves there are white painted Adam settees, with backs filled in with cane netting, and since the backs are curved to the form of the alcove, it seems possible that they may have been designed for the positions they now occupy, when the house was being originally furnished. In addition to the settees there are also four chairs similarly painted, which form part of the same set. The chairs, like the settees, have evidently been designed for their present positions beside the three doorways, and both have some characteristics in common. Though the chairs have oval backs, while those of the settees are rectangular, both have upholstered arms of identical form, and likewise straight front legs, turned in exactly the same way. Moreover, the seat rails have been kept uniform throughout.

Fig. 77.—Tablet from the Domed Saloon, Kedleston.

The principal rooms on the east side of the house are the Library, the Drawing-Room, and the Music-Room. The Library chimney-piece has been executed in white marble and yellow Sienese breccia, upon which skulls of oxen and rosettes have been inlaid (see Fig. 83). The bas-relief, carved upon the white

Fig. 78.—Drawing-Room, Kedleston.

marble tablet in the centre, was executed by Wilton, the sculptor, and the subject is stated to have been suggested by "Plate 10 of Raphael's Cupid and Psyche." The simply designed mahogany bookcases also add to the interest of the room. Upon the slightly pulvinated frieze at the top, the favourite band of fluting may be seen, but it occurs besides in the narrow margin around the panels of the mahogany doors. The Drawing-Room ceiling, illustrated in Fig. 78, has been surrounded by a cove of comparatively large dimensions, similar to others of like proportions designed by William Adam more than fifteen years before. Indeed, the ceiling treatment as a whole

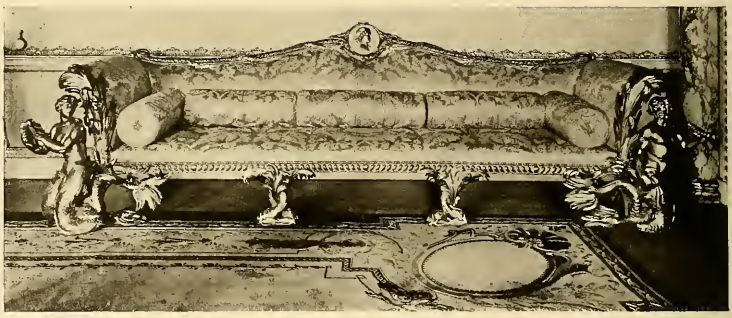


Fig. 79.—Gilt Sofa, Drawing-Room, Kedleston.

bears a resemblance in some respects to the work of the elder Adam, the detail being massive compared to the later style of the brothers. Around the room, beneath the cove, a consoled cornice has been carried, but in this instance no frieze occurs. The walls were formerly hung with blue silk damask, but this has since been removed and a stucco treatment adopted. In this room there are four massive gilt sofas (Fig. 79), and though it might be thought that the design in this case could not be by any of the brothers, the original drawing has been found to bear the signature of Robert Adam and the date 1762. A duplicate of the design for the sofas is preserved in the Soane Collection, on the drawing No. 69 in vol. xvii. of the Adam

Series, and bears the inscription: "Design of a Sofa for Lord Scarsdale and also executed for Mrs Montagu, in Hill Street—R. Adam, Archt. 1762." The lady referred to was the Mrs Montagu who founded the well-known "Blue Stocking Club," and for whom Portman House was originally built (see p. 280). The two draped

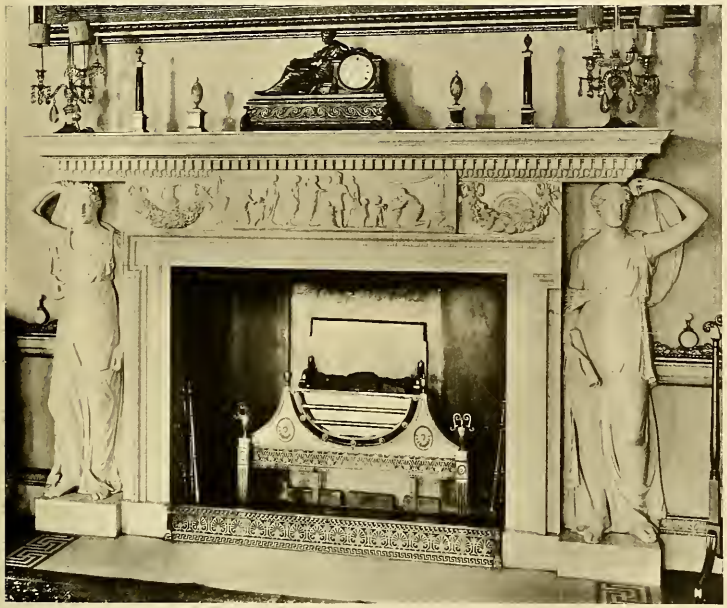


Fig. 80.—Chimney-piece in Drawing-Room, Kedleston.

figures, which support the white marble chimney-piece, were executed by Spang, who also carved the bas-relief upon the central tablet to represent "Virtue rewarded with Riches and Honour" (see Fig. 80). The work in this case was probably executed by Spang from a sketch by Adam, as a number of studies by him for chimney-pieces at Kedleston are still extant. One of the best of these studies is the one in

the Soane Collection, No. 16, vol. xxii., of the Adam Series, which is inscribed: "Chimney Piece for Kedleston House," and bears the date 1760. The fire-grate, fender, and fire-irons in the Drawing-Room were perhaps designed by Adam, since they are supposed to have been in the house from the first. One of the most conspicuous objects in the Music-Room is the organ-case, which is supposed to have been designed by the brothers. Several designs for the case were made by Robert Adam, and one of these, at least, bears a striking resemblance to the organ-case for Sir Watkin Williams Wynn, which was illustrated in the "Works." The chimney-piece in the Music-Room has been executed in white marble, inlaid with fine Derbyshire Blue John, and carved by Spang, who adopted as his subject an epithalamium from the "Admiranda Romanorum Antiquitatum."[1]

The chief rooms on the western side of the building are the Ante-Chamber, the Wardrobe, and the Dining-Room (Fig. 81). The Dining-Room is a well-proportioned apartment, 24 ft. wide and 36 ft. long, including a semicircular recess at one end 12 ft. in diameter. The ceiling is an example of the brothers' style of treatment. The subjects in the outer circles represent Europe, Asia, Africa, and America, while the centre circle contains a representation of Love embracing Fortune. The oblong paintings which lie within narrow gilt rims are the work of Antonio Zucchi, who has depicted the four seasons by triumphs of Venus, Apollo, Bacchus, and Æolus. The recess at the end of the room has appropriately been made a feature of interest by the introduction of delicate bas-reliefs, arranged upon a radiating basis, in the semi-domical head of the alcove. The recess now contains three white side tables, enriched with gold and surmounted by slabs of Sicilian jasper, a beautiful kind of rose breccia. There are also two tall cream pedestals, likewise enriched with gilding, and two other smaller ones of similar character. The taller pedestals support in each case a bronze urn with ormolu mountings. In the centre, a fine gilt tripod, designed to hold three candles, stands upon

[1] A work by Pietro Santi Bartoli, published at Rome in 1693.

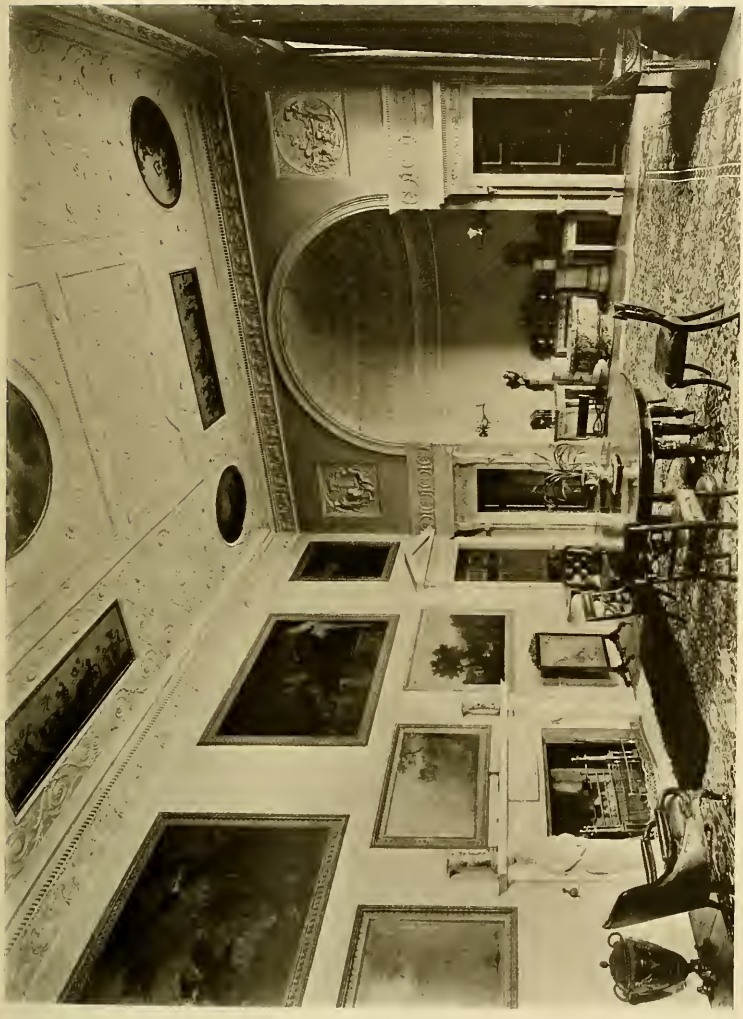


Fig. 81.—The Dining-Room, Kedleston.

a base of breccia. Four mahogany, silver-mounted knife boxes have been preserved, together with a large wine-cooler or cistern, which was carved in accordance with the designs of James Stuart, the architect, out of a block of Sicilian jasper. With the exception of the cistern, the remainder of the furniture and appointments in the alcove are still almost exactly as they were shown in a design preserved at Kedleston, which bears the signature "Robt. Adam." This drawing was prepared with great care, the silver plate, the cutlery, and even the merest details having been indicated with remarkable precision. But many of Lord Scarsdale's other designs by the brothers have been prepared with almost as much care. For instance, the internal elevations of the rooms usually show the positions reserved for particular pictures and other details, which it was desirable to take into consideration. As in the Music-Room and Drawing-Room, the sculpture of the chimney-piece was entrusted to Spang, who executed the bas-reliefs upon the central tablet and also the terminal figure at each side. These represent Bacchus and Ceres, while an ancient repast forms the subject for the bas-relief in the centre. In addition to the many designs by Robert Adam for Lord Scarsdale, to which reference has already been made, there are also a considerable number of others. Among these are designs for stables, farm buildings, a tower, a parsonage, an inn, and also for a milliarium, or milestone. Besides these there is also a design for a girandole, dated 1765; another for a pavilion, dated 1770; and also a third for a mirror at Lord Scarsdale's town house in Mansfield Street, which bears the date 1772.

On the 19th of September 1777, Dr Johnson and his friend Boswell paid a passing visit to Kedleston. "The day was fine," Boswell wrote, "and we resolved to go to Kedleston, the seat of Lord Scarsdale, that I might see his lordship's fine house. I was struck with the magnificence of the building; and the extensive park, with the finest verdure, covered with deer, and cattle, and sheep, delighted me." "Dr Johnson," Boswell continued, "thought better of it to-day, than when he saw it before; for he had lately attacked it violently, saying, 'It would do excellently for a town-

hall. The large room with the pillars[1] (said he) would do for the judges to sit in at the assizes; the circular room[2] for a jury chamber; and the room above for prisoners.'[3] Still he thought the large room

Fig. 82.—The Boudoir, Kedleston.

ill lighted,[4] and of no use but for dancing in; and the bed-chambers but indifferent rooms; and that the immense sum which it cost was

[1] The entrance hall.

[2] The saloon or rotunda.

[3] The "room above" to which Dr Johnson referred must be the corridor, which was formed above the ceiling of the peristyle and behind the great cove of the entrance hall ceiling. From this corridor a curious echo may be heard.

[4] The top lights may have been altered since Dr Johnson's visit, for the lighting is now quite adequate.

injudiciously laid out. Dr Taylor had put him in mind of his appearing pleased with the house. 'But (said he) that was when Lord Scarsdale was present. Politeness obliges us to appear pleased with a man's works when he is present. No man will be so ill-bred as to question you. You may therefore pay compliments without saying what is not true. I should say to Lord Scarsdale of his large room, "My Lord, this is the most costly room I ever saw; which is true."' Dr Manningham, physician in London, who was visiting at Lord Scarsdale's," added Boswell, "accompanied us through many of the rooms, and soon afterwards my lord himself, to whom Dr Johnson was known, appeared, and did the honours of the house."

While the various structural works at Croome Court and Kedleston were in course of procedure, Robert Adam was also engaged upon many other matters; houses like Shardeloes and Compton House were being built or altered; and a considerable number of designs, too numerous to mention, were being prepared for many widely different purposes. During the year 1759, the designs for the Admiralty Screen and the monument to General Wolfe were commenced, in addition to a number of others for minor details, such as ceilings and chimney-pieces; yet all this was before Robert Adam had been in England two years, after his return from the Continent. Among the drawings of ceilings designed in 1759, there is one for General Bland at Isleworth and another for Admiral Boscawen, for whom a chimney-piece was also designed at the same time. These are the earliest designs of the kind that Robert Adam prepared, and, like the early work of many other architects, they differ in the style of their treatment from later work. Compare, for instance, Figs. 48 and 49; Figs. 83 and 84. Adam's early designs for ceilings were of a more massive type than that which he subsequently adopted. In the eleventh volume of the Adam Series, in the Soane Collection, this development of his treatment can be readily perceived. At first comparatively massive features, not unlike some of those to be found in the work of his father, preceded the festoons, graceful spirals and other details that he

Fig. 83.—The Library, Kedleston.

subsequently introduced. Compare, for instance, the ceiling for Admiral Boscawen in 1759, the ceiling for the Drawing-Room at Kedleston in 1760 (Fig. 78), and the work for the Duke of Northumberland at Syon dated 1761 (Figs. 48, 113), with the design No. 41, which shows the scheme proposed for the "Ceiling for Lady Coventry's Octagon Dressing-Room in Piccadilly," dated 1765. In the last-mentioned design, the spirit of gaiety, grace, and delicate refinement are evident, and replace the severity and more masculine character of the treatments of earlier date. This is, nevertheless, only one of many comparisons that might be made, in order to show that Robert Adam's ultimate manner did not fully assert itself immediately after his return from the Continent

Fig. 84.—Front Drawing-Room, Stratford House.

Although the screen in front of the Admiralty Building in White

hall is stated in the first volume of the "Works" to have been "designed and executed in the year 1760," the first drawing was prepared in the previous year. This drawing is now indexed as No.

Fig. 85.—Screen at the Admiralty, Whitehall. (From "The Works in Architecture of Robert and James Adam.")

(The proportions of this engraving are rather elongated; compare Fig. 86.)

103 in vol. li. of the Adam Series in the Soane Collection, and bears the inscription, "Robt. Adam, Architect, 1759." The screen serves to separate the entrance court of the Admiralty from Whitehall, and so adds privacy to the approach. Originally it consisted of the central archway, flanked by the two low buildings at the extremities,

which were connected to the central archway by a continuous Doric colonnade on each side, as depicted in the engraving in the "Works," Fig. 85. When the screen was erected, each of these colonnades contained six equal intercolumniations; but now, by the removal of the central column on both sides, each colonnade

Fig. 86.—The Admiralty Screen, showing the Present Entrance Arrangements.

has been altered in order to form a large void, through which carriages may be driven, as in the photograph, Fig. 86. The Doric Order used by Robert Adam measures 16 ft. 4 in. high, including the entablature and colonnade, which are proportioned in the ratio of $1 : 4\frac{3}{4}$. The columns are slightly over 8 diameters in height and are spaced $2\frac{1}{2}$ diameters apart, or, in other words, with intercolumniations slightly larger than eustyle. Judging by the perspective

in the first volume of the "Works," it appears that figures in full relief were, at one time, intended to be placed in the three niches of each of the two flanking buildings, and also in the square-headed recess, by the sides of the central archway. The two sea-horses over the archway are the most conspicuous carved features; the only other subjects, treated in relief, occur in the tympanum of each of the flanking buildings, and also in the two panels at the sides of the central archway. The latter contain the same subject in each case, viz., a small cherub standing upon a shell, and grasping the tails of two large dolphins (Fig. 87). The carvings in the tympana also relate to the sea, the subject being, in one case, the prow of an English man-of-war, and in the other, that of an old Roman galley.

Fig. 87.—Detail, Admiralty Screen, Whitehall.

The designs for the monument to General Wolfe occur in volumes xix. and xxviii. of the Adam Series in the Soane Collection. The two drawings which are preserved in the latter volume are dated 1759, and evidently show the finished scheme. There can be little doubt that these designs were prepared for a limited competition, and for one of the earliest that is known to have taken place in this country. Almost immediately after Robert Adam's return from the Continent, it appears that he was invited, together with William Chambers, Wilton the sculptor, and others, to join in a competition for a monument to be erected in Westminster Abbey to the memory of General Wolfe. From the drawings in vol. xxviii., it appears that the monument was intended to measure in breadth about 20 ft., and in the height, 29 ft. 1 in. As it is generally known, the memorial to General Wolfe at Westminster is the work

of Wilton, the sculptor, and therefore we may infer that his design was considered to be the best, and was preferred to those of either Adam or Chambers. A reference to this monument occurs amongst the correspondence of Walpole, in a letter which he wrote to Sir Horace Mann, on the 1st August 1760. "Apropos to Wolfe," he wrote, "I cannot imagine what you mean by a design executed at Rome for his tomb. The designs have been laid before my Lord Chamberlain several months; Wilton, Adam, Chambers, and others all gave in their drawings immediately, and I think the Duke of Devonshire decided for the first. Do explain this to me, or get a positive explanation of it—and whether anybody is drawing for Adam or Chambers."

Among the commissions that were entrusted to Robert Adam almost immediately after his return from the Continent, the stately Saloon at Yester House should be mentioned. This work was doubtless carried out for John, the fourth Marquess of Tweeddale, who died in December 1762. This room was originally designed by William Adam, the father of the brothers; but it must have been left unfinished at the time of his death in 1748, since we find that, when Bishop Pococke visited the house in September 1760, the stucco decorations had not been finished. "The rooms of the house," the Bishop wrote, "are spacious and lofty, especially the hall and grand room looking to the park, and a room above which is 30 ft. high, 40 ft. long, and 28 ft. wide, and is to be stuccoed and finished in a grand manner."[1] From this description it is certain that the unfinished room to which the Bishop referred must have been the Saloon. Probably in the year following this visit, the work was undertaken, for the paintings which may be seen upon the walls are known to have been executed in the year 1761 by the French artist, Delacour, who was at that time engaged in Edinburgh as the Director of the Academy of Fine Arts, which had just been instituted in that town. Upon the ceiling Robert Adam adopted a treatment of octagons,[2] similar to other ceilings which

[1] The Saloon is a larger room than Bishop Pococke supposed, measuring about 46 ft. in length by 30 ft. in width, and about 30 ft. in height.

[2] See Fig. 215.

he designed shortly after his return from the Continent; while the stucco work upon the walls was also executed in a manner that is more characteristic of his earlier work, as in Fig. 110. The most obvious variation from the fully-developed manner of the brothers will be found in the panels over the doors, where the lamp and vine decoration has been treated so realistically that it cannot fail to recall similar work executed many years before by their father.

Fig. 88.—The New Bridge, Ayr. (Now altered beyond recognition.)

Chapter IV.

THE CONTINENTAL TOUR OF JAMES ADAM.

Probably in the year 1760, James Adam left England on his visit to Italy. Apart from the information that may be elicited from the portion of his diary that was published in the "Library of Fine Arts,"[1] comparatively little is known of his wanderings upon the Continent; yet the published entries are so clear and discursory, that of no time in the life of James Adam have we more definite knowledge, or better facilities for ascertaining precisely the nature of his views and the character of his tastes, than during the period to which the published entries refer. Owing to some misunderstanding, the editor published these extracts under the impression that the writer

[1] *Vide* the "Library of Fine Arts" (vol. xi., No. 9, Oct. 1831, and vol. xi., No. 10, Nov. 1831).

was Robert Adam. In publishing the "Journal," the editor stated that he presumed that no apology was necessary on account of the very homely style in which the entries had been penned; "since this very circumstance," he added, "tends to prove that these pages were not prepared for the press, but contain the unreserved remarks of the writer, and the suggestions and impressions of the moment." "No further liberties, therefore," he continued, "have been taken with the text than that of correcting obvious verbal errors, and amending the original orthography which is by no means faultless."

The published portion of the "Journal" commences with the entry: "Wednesday, the 1st of October (1760), Clérisseau, Zucchi, and I went out to Sala to visit Farsetti, but missed him." The Zucchi referred to might have been either Antonio or his brother, Giuseppe; but owing to the name Joseph recurring in the diary where that of Zucchi is not mentioned, it appears probable that the reference may have related to Giuseppe alone. "Farsetti" was undoubtedly the Abbé Farsetti, the friend of Winckelmann and Clérisseau. The garden of the Abbé at Sala was of great extent, and contained a representation of the remains of an ancient Roman palace, after the manner of the Villa Adriana, near Tivoli. Reference was made by Winckelmann to Farsetti, in a letter to Clérisseau which appears among the published letters of Winckelmann. It is interesting to note that Clérisseau accompanied James Adam upon this pilgrimage, just as he had accompanied Robert Adam whilst abroad a few years earlier. Regarding Farsetti, the diary affords us a little additional information. "His garden," we read, "is done at great expense, and is a mixture of that French and Dutch taste that is so justly exploded in England. The situation indeed admits of no variety. He seems, however, to have a great collection of curious plants, which is at present his prevailing taste." "From hence," the diary continues, "we went to Massinsagga, the house of a noble Venetian, where Zucchi has painted the ceilings in fresco, and very well. In the garden is a little theatre executed in tufa, and surrounded with trees; it is well imagined, has its proscena and orchestra, and all in the ancient style.—We returned that night to Venice." On the 3rd they visited Padua, and were present at a

concert. The entry for Sunday, the 5th, runs as follows: "We went out to the Chartreuse, about three miles from Padua, to see the place, and at the same time to make trial of the coach. There is part of the building done by Palladio in his usual style. What I most admired was the brick employed: it is formed of a very fine clay of a dark stone colour, and is become almost as hard as marble. It has the finest edge, and consequently the joints of the work are remarkably good. They have even ventured to make the Corinthian capitals of this clay; and though these are but indifferently done, it is evidently the fault of the execution, rather than of the materials." During the evening of the same day, James Adam and Clérisseau were present at a ball. On the following night Vicenza was reached, "and next morning," the "Journal" continues, "walked out to see the different buildings of Palladio with which this city abounds, and of which I am no admirer. His private houses are ill-adjusted, both in their plans and elevations, as is also the Theatre Olympic,[1] which is looked upon here as a *capo d'opera*. The seats are not convenient for the spectators: the order of them is pitiful. In the angles of the circular part the spectators cannot see the performers, and the seats begin much too high above the stage. The scena is the most crowded and ill-adjusted thing I ever saw; and the alleys in perspective are perfectly childish. The Hôtel de Ville[2] is abominably meagre in every respect. What pleased me most of all Palladio's works was his Villa Capra or Rotonda,[3] it is about a mile from the town, and is agreeably situated on a pleasant coline (Fig. 5). The plan is pretty, but the fronts, the round room within, and indeed all the particular parts of it, are but very poorly adjusted (Fig. 91). However, there is somewhat to make a good thing of, which is more than can be said for most of Palladio's buildings. Near to this, on a neighbouring coline, is the Villa Valmarana, which is painted in fresco by Tiepolo,

[1] Teatro Olimpico, begun by Palladio in 1579 and completed in 1584, after his death (Fig. 90).

[2] The unfinished Loggia del Capitano, built by Palladio in 1571.

[3] The Rotunda is well known and has suggested treatments for a number of other similar buildings, including Lord Burlington's Villa at Chiswick.

Fig. 89. PORTRAIT OF JAMES ADAM.
At the Royal Institute of British Architects.

Fig. 90.—Interior of the Teatro Olimpico, Vicenza, showing One of the Artificial Vistas. Andrea Palladio, Architect.
(Completed in 1584 by Scamozzi.)

with a good deal of spirit and whim." From Vicenza the party proceeded to Verona, on the 9th of October. There James Adam wrote: "Next day visited the Amphitheatre: and having examined some of the general dimensions, we found they differed considerably from those of Desgodetz, and therefore we thought it necessary to go to work more minutely, and accordingly set about it with great care, and Count Pozzo[1] was so good as to attend us during our transactions.[2] We generally attended the Count at home at night, and sat the evening at his house, where we passed the time very agreeably. Torelli was also one of our company. Upon our first coming to Verona, we went to pay our respects to the Podesta, and were received with great splendour and politeness. He next day repaid the visit and invited us to dinner, where we could not go." "I here saw," continued James Adam, "a round church, a chapel, and several other buildings of Michele San Michele, and really without much admiration. He seems to have had rather more genius than Palladio in the ornamental part of architecture, and is sometimes bold and male in his decorations, but is often very impure and very trifling." While at Verona, Count Pozzo and Torelli tried to induce Adam to undertake to publish the works of Pozzo, "but," James Adam wrote in his "Journal," "my schemes of antiquity were too extensive to allow me to think of that work at present, though my inclination had been ever so great." On the 20th October, Adam and Clérisseau returned to Venice, where they remained until the 8th of November. This second sojourn at Venice was uneventful. "Nothing very remarkable happened to me," the diary states, "during my stay at this place. I settled affairs with my engravers and others, and prepared everything for my journey forward." The "engravers and others" were probably those who prepared the plates for Robert Adam's book on Spalato; but some arrangements were also made for the drawings of Clérisseau to be engraved, at the expense of the brothers, by Domenico Cunego, under

[1] Girolamo, Count Pozzo, an Italian artist, born at Verona in 1718. He published two works, "Sur l'architecture civile" and "Sur les théâtres des anciens."

[2] It seems probable, judging from the Avant-propos of the "Monumens de Nismes," that Clérisseau may have encouraged Adam to check the measurements of Desgodetz.

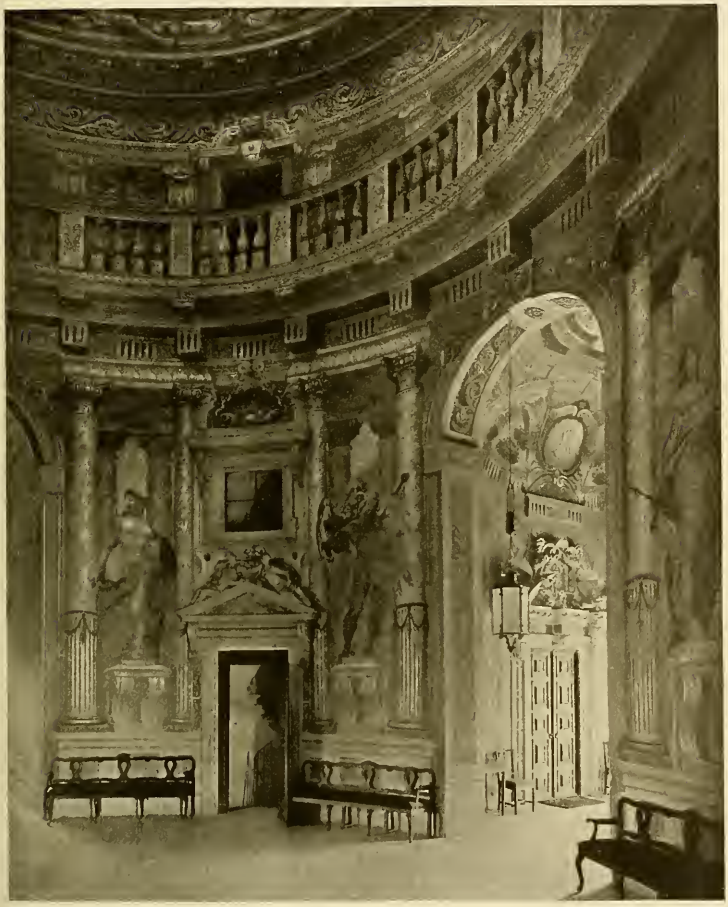


Fig. 91.—The Interior of the Round Room at the Villa Rotonda, near Vicenza. (See Fig. 5.) Andrea Palladio, Architect.

the direction of Piranesi,[1] yet it seems probable that the details regarding this undertaking would be agreed upon subsequently at Rome. "I left Venice," James Adam recorded, "in a piotta, carrying my coach along with me, and sent George and Joseph by the courier directly to Florence. The wind proving contrary for going directly to Ravenna, we went up the Po to the Ponte del Lago Oscuro, and from thence by land to Ferrara, where we got before dinner." During this portion of the journey, Adam was evidently accompanied by Clérisseau alone, as he seems to have been on the occasion of the excursion to Vicenza and Verona. The "Joseph" mentioned was probably Joseph or Giuseppe Zucchi, as we have already surmised, while the "George" may have been George Richardson, the designer of the Entrance Hall ceiling at Kedleston.

At Ferrara, Adam encountered bad weather, but the Castello evidently pleased him. "There is the Castle of the Cardinal Legate," he wrote, "built in the old castle style, with towers at the angles and a fosse round it." "Its form is thus," he added, giving a diagram, "and would answer well for a Gothic building. There is a little tower which divided each of the bridges, and has a picturesque effect." From Ferrara they passed through Argenta to Faenza, where the inclemency of the weather and the unsatisfactory condition of some of the roads caused them to decide to postpone the "Fano jaunt" for the time being at least, and to proceed directly to Bologna, which is only distant about thirty miles, or "three posts and a half," according to their reckoning. While at Bologna, Adam visited the opera, on the occasion of a gala performance, in honour of the visit of the Princess Rezzonico. Among the many sights of the town, he discovered the oval staircase in the Palazzo "Rannucci" (Ranuzzi),[2] "which," he wrote, "though

[1] After the death of Robert Adam, a series of fourteen engravings so prepared and illustrating architectural remains in Rome, Pola, Naples, etc., were offered for sale in London. Three examples occur in Figs. 97-9. Perhaps copies were also sold during his lifetime.

[2] Built by Triachini.

defective in many respects, has a novelty and grandeur that awaken the imagination"; yet he made no mention of the two famous leaning towers, the Torre Asinelli and the Torre Garisenda. In fact, the paintings of Bologna seem to have interested him even more than the architecture, if we are to judge by the entries in the "Journal." "The monastery of St Michele in Bosco is," we read, "most delightfully situated, and there are in it some good pictures. . . ."

In the Palazzo S. Pieri (Sampieri) there was, we read, "a very fine collection of pictures, and amongst others that of St Francis, by Guido, of which the copy is at Hopetoun."[1] "In the Palazzo Zambeccari," Adam wrote, "is also a very choice collection, and particularly a Guido that is exquisitely fine. In a church,[2] the name of which I have forgot, is the famous St Cecilia by Raphael, which expresses an enthusiasm that snatches one to heaven. Opposite to this, in the same church, is a Paradise by Domenichino, remarkable for its expression." During his sojourn at Bologna, James Adam paid visits to Count Algarotti,[3] the admirer of Palladio, and to Ercole Lelli. "I paid a visit to Count Algarotti," he wrote, "and had a return to it, and found the Count a most polite man. I also visited Ercole Lelli, who seems to be a man of great knowledge and understanding." Subsequently he wrote: "During my stay I saw Count Algarotti frequently, and was admitted a member of the Institute. The Institute we examined: – the casts of the antique statues are good, and the anatomical figures by Ercole Lelli are

[1] Hopetoun House, now the seat of the Marquess of Linlithgow. Altered and extended by Wm. Adam (*vide* pp. 40-42 and Figs. 26, 27).

[2] San Giovanni in Monte. The picture is now in the Accademia de Belle Arte, at Bologna.

[3] Count Francesco Algarotti, poet, connoisseur and author, born at Venice, 1712, died at Pisa in May 1764. His works comprise six volumes, published at Leghorn in 1764. He was at one time Chamberlain to Frederick the Great, and was created a Count of Prussia by that monarch, when crowned at Königsberg in 1740. In 1763, Count Algarotti, then ill and failing, was visited at Florence by David Garrick, when making the Grand Tour.

immensely curious, particularly for the study of painting." At Bologna, Adam and Clérisseau appear to have been detained longer than they had intended, while some repairs were being made to their coach; but on Sunday, the 22nd November, the defects having been rectified, they left Bologna on their way over the Apennines to Florence. That night they lay at "the second post" from Bologna, but on the following day their destination was reached. As usual, great cold was experienced as they passed over the mountains, for the year was far advanced, and winter was at hand. "When I came to Florence," we read, "I received several letters confirming the news of the King's death, and in consequence I was obliged to go into mourning." "The collection of the Pitti Palace," the "Journal" continues, "is really regal: I examined it with pleasure

Fig. 92.—One of the Bronze Gates by Lorenzo Ghiberti, at the Baptistery, Florence.

and took the resolution to make Cunego engrave the following pictures of it:—The Four Ages, by Pietro da Cortona, Four Angels of a soffitto, by the same, representing each two Muses and Apollo, with the ninth Muse in the same soffit; A Dance of the Muses, by Giulio Romano, to which perhaps, my Bath of Diana could be a companion. These I proposed as subject matter, if Strange did not lay hold of them." The person described as "Strange" is certain to have been Robert Strange, the engraver, whom James Adam subsequently met in Italy. Though at that time an involuntary Jacobite exile, Strange seems to have spent these weary years in studying Art, and by practising as an engraver. The beautiful bronze gates of Lorenzo Ghiberti, at the Baptistery of San Giovanni, which Michael Angelo thought worthy to form the entrance to Paradise, did not escape the attention of James Adam (see Fig. 92). "One of the gates of brass," he wrote, "consisting of twelve bas-reliefs, and many small figures, ornaments, etc., is so finely executed by Ghiberti, that I am determined to have them formed at my return to Florence." "The Duomo near to that is a large Gothic building," he continued, "of which some of the doors and windows are so elegantly enriched that I purpose making drawings at large, upon my return.[1] There is a cloister likewise of the Carmini, where there are four soffits painted in the antique taste, which should be copied. The Pedestal in the Gallery at Florence, I propose having Harwood to copy in marble; and perhaps a bust of Homer, and one of Sappho." "The scagliola," we read, "is curious, and could be made to answer different purposes; for instance, for columns resembling different marbles, for tables resembling mosaic work, and for most elegant floors for baths and low apartments, and for linings to any place damp, etc.; and likewise for imitating different marbles in cabinet work, and such like things."

On the 21st of December, James Adam and Clérisseau left Florence and travelled by post-chaise to Pisa, probably leaving "Joseph and George" in order that they might make drawings of

[1] Fig. 93 is part of the Centre of the West Front.

some of the subjects already selected. From Pisa a detour was made to Leghorn, where Adam solicited information concerning a prospective visit to the Levant, or even Egypt, and also regarding the cost of chartering a suitable vessel. "We went forward to Leghorn," the diary runs, "and dined with Askew. I was then informed that a ship of 100 or 120 tons would come to about £40 or £50 per month, and that there was no difficulty of finding one there, writing to Beacher two or three months before, letting him know the necessaries required, and the alterations to be made in the ship." Dr Garden, "the physician to the factory," also gave Adam some advice concerning his own experiences in Egypt, and told him that the best season there lasts from December to January, and that he must avoid the hot wind which begins in February and blows until the end of March. Mr Dick, the

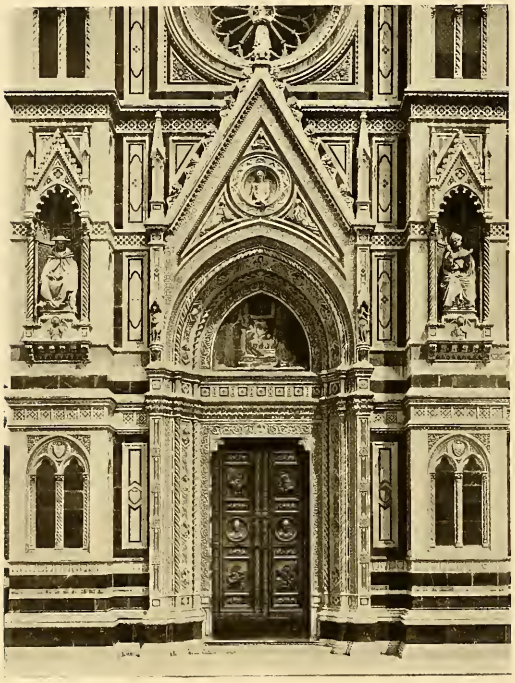


Fig. 93.—Detail of the West Front of the Cathedral, or Duomo, Florence.

consul, offered other explanations too, and also volunteered to give letters of introduction to merchants and consuls in the Levant, if it should be thought desirable to apply for these subsequently. Possibly the knowledge of the researches of Wood and Dawkins at Palmyra and Baalbec, and of those of Stuart and Revett at Athens, may have induced James to consider seriously the question of entering upon a similar task himself, even as his brother, Robert, had already done at Spalato. Having gained the desired information, Adam and Clérisseau returned to Pisa, where they both examined the leaning Campanile, the Campo Santo, the Duomo, and the Baptistery. They were greatly interested in the mosaic work of the Roman marmorarii, which they described as Greek work, possibly meaning Byzantine and not work of the ancient Greeks. "Clérisseau and I," we read, "made drawings of many of the antique incrustations in the Duomo and Baptistery, which are mostly Greek and very curious. There is particularly a font in the middle of the Baptistery with Greek panels round where the workmanship is superb, not inferior to anything Roman. These we had not time to draw, being infinitely laborious; but it might be recommended to a future traveller to take them, with the others in the Duomo that we could not take, and the incrustations in the small Gothic chapel by the river side." The chapel referred to is certain to be the Chiesa di Santa Maria della Spina, a structure which James Adam thought "extremely pretty." (It is seen in Fig. 94.) On January 4th, 1761, Clérisseau and Adam returned to Florence in time for the Carnival. There they visited and revisited the principal places of interest and did not omit to see the Villa Reale di Petraia and the Villa Castello. These pleased Adam very much. "In the garden of the former," he wrote, "there is a fountain which is fanciful—a Venus wringing her hair and the water falling from it; Clérisseau made a sketch of it (Fig. 95). The villa itself is adorned with pictures which, though not equal to those in the Palazzo Pitti, are considerable both from their number and merit. There is likewise a considerable collection of porcelain (majolica) and plates with grotesque

ornaments, infinitely pretty and well worth copying at my return. At the Villa Castello are four large frescoes by Volterrana, and many pictures of merit. There are also many of the rooms painted in the grotesque taste and with spirit and invention. One I remember is adorned with columns, and through the spaces

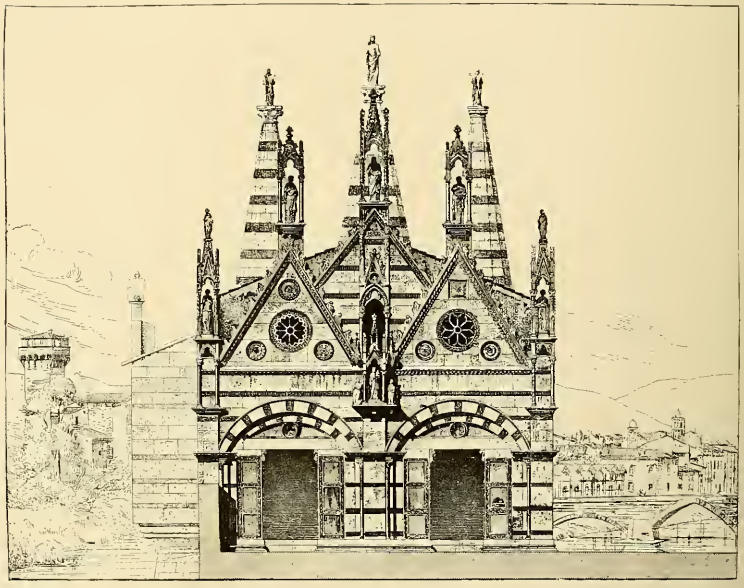


Fig. 94.—The Church of Santa Maria della Spina, Pisa. (From an engraving by Rohault de Fleury.)

or intercolumniations is presented one continued landscape, only interrupted by the columns, which looks like one continued opening. The ceilings of several of the rooms are done in imitation of treillage work, with vines twisting round them, which does vastly well in the country. Here and there are ornaments, also in the grotesque style, worth more perfect attention at another time." On the 13th of

Fig. 95.—Fountain by Il Tribolo, at the Villa Reale di Petraia, near Florence.

(This fountain is mentioned in the "Journal" of James Adam.)

February, the picture of the "Dance of the Muses" having been completed, arrangements were made for continuing the journey to Rome, whither Adam proposed to travel in the voiturine. But, before departing, a visit was paid to the Palazzo Vecchio in the company of Abbé Count Dano, as previously narrated. At last, on the 20th of February, the journey to Rome was commenced, via Siena, where the party arrived in the evening. The following day was devoted to sight-seeing in the town, and then, after this cursory glimpse of the many features of interest, the journey was resumed early in the morning of Sunday, the 22nd. The longing to reach Rome now seemed irresistible,—even Siena, with all its beauty, could be left after but a solitary day's halt. Without staying anywhere to sleep, they posted on day and night until at 3 A.M. in the early morning of Tuesday, the 24th, they reached their destination, doubtless thoroughly fatigued and, perhaps, for the time being, unable to appreciate their surroundings. "We put up," James Adam wrote, "at the Villa di Londra, an extravagant inn: from that we went to a lodging in the Strada Condotti,[1] and on Friday moved from thence to Madame Quernieri's first and second apartments."

"It is," Adam wrote, "a singular effect in St Peter's, the smallness of its appearance both without and within. It is as broad as St Paul's is long, and its cupola is about a palm and a half more in diameter than the Rotunda (Pantheon)." After recording this impression and making the comparison with St Paul's, James referred to the effect of the Scala Regia, "the great stair by Bernini up to the Vatican," which he described as "noble," although he criticised the landing or "plat in the middle of the first flight" (see Fig. 96). Then he added two brief notes, which are little more than memoranda. "The fountains in Rome," we read, "are charming, and many of them ought to be copied. A little Tripod in the Picture of Domenichino in St Luigi (San Luigi de' Francesi) ought to be taken." No other entries were then made until the 25th of July, and these do not relate to Rome but to an excursion in the vicinity of Frascati. Probably Adam found so much

[1] Now Via Condotti.

Fig. 96.—The Scala Regia at the Vatican. By Bernini.

to claim his attention that he temporarily abandoned any further efforts to maintain the continuity of his "Journal," and devoted the whole of his time to the pursuance of his studies. At Frascati the Belvedere was visited and then the villa of Cardinal Passionei. The latter lay "in a convent of friars" and was, to use the writer's words, "extremely neat." "But," he added, "its great curiosity was the number of antiquities he (Cardinal Passionei) had collected and incrusted in the walls." At the time of this visit, the villa was about to be pulled down and sold on account of the Cardinal's death; and Adam probably went there as a connoisseur, considering whether to make a purchase. "From Passionei's," the "Journal" continues, "we came to Monte Dragone, a villa of the Borghese family, near to the ancient city of Tusculum, of which there are at present almost no remains. From Monte Dragone we passed by another villa of the Borghese, where there is little to be seen, and from thence to Frascati; where, after having dined, we set forward to Grotto-ferrata, where there are some paintings in fresco, by Domenichino. This is the ancient situation of Cicero's villa, of which there is still a bas-relief and some other fragments to be seen. From this we came to Rome." The next entry, which is almost a month later in date, relates to the sale at the Cardinal's villa. "Thursday, 27th of August, we made another jaunt to Frascati," Adam wrote, "to look at some of the antiquities of Cardinal Passionei, and made offer of 205 crowns for the urn of the Villa Adriana and some other fragments."

Ten days later the "Journal" was resumed, but only to describe the details of the departure from Rome. "Sunday, 6th of September," it continues, "Set out for Naples and carried George and Raffael along with me." From Rome the entire party was driven in stages to Naples, via Velletri, Piperno, Terracina, Gaeta, and Capua. On the way, James Adam found much to interest him, and some of the remains of antiquity seem to have proved particularly interesting; but the weather was bad, and it is probable that he was prevented from pursuing his inquiries as far as he might otherwise have done.

Upon arriving at Naples, on the 8th of September, Adam took up residence at "Nanny's, a good English house." Naples evidently pleased him exceedingly, for he wrote: "The Bay of Naples is delightful, and the situation of the town perfectly fine." On the Sunday after his arrival he visited the country, where he dined with the consul and the family of Sir Francis Eyles; while, upon the following day, he waited upon Sir James Gray, the British Ambassador, with whom he tells us that he had a "long conversation." This conversation was probably devoted for the most part to the consideration of Adam's proposals regarding a visit to Sicily, where he evidently wished to be permitted to take measurements. "On Tuesday morning (Sept. 15th)," we read, "went to Portici (near Herculaneum) with Abbé Clementi, and saw the antique paintings, statues, and mosaics. Some of the first are extremely curious both from the subjects and the execution: the two equestrian statues are excellent, the others are not remarkable. From this I went and visited the Subterranean City (Herculaneum), of which one sees only the theatre distinctly, where the gradini are perfectly entire: but one cannot form from it any idea of the scena and proscenium, which are what we are most at a loss about. The rest of the passages are an underground maze, that one can form no idea of, only that one sees here and there fragments of houses, incrustations of marble, and mosaic pavements." On the following day Adam visited Pompeii, where they were then digging. "At Pompeii," the "Journal" proceeds, "I saw a room which seemed to have been painted with arabesques, and had a very pretty mosaic pavement with a Medusa's head in the centre." From Pompeii, Adam was driven back to Naples through Portici, where he alighted to examine the streams of lava. Then, "after dinner," he examined the Museum in company with Mr Morris, a resident. "It is impossible," we read, "to name the infinite number of curious things contained in that collection:—and it is a great satisfaction to find that they are going to publish them by degrees, though no doubt it is a much higher pleasure to examine them on the spot than in any book." From Naples a number of excursions were made to places of

interest in that part of Italy, as Pausilippo, Pozzuoli, Baiæ, Cumæ, Caserta, Benevento, Salerno, and Pæstum. "At Pausilippo," we read, "I saw several remains of antiquity, particularly a villa of Asinius Pollio which has been very extensive, but now there are small remains of it, and it is at present rather curious than instructive. Monday, Visited the remaining churches (in Naples) from which there is nothing to be learned in the way of architecture: all modern churches being nearly in the same style, that is, all equally bad. Dined at Sir James Gray's; and upon coming home found Clérisseau was arrived; upon which I went and fixed matters with him for the present, and set out next morning for Pozzuoli with the Abbé, George, and Raffael. There we saw the Temple of Serapis,[1] of which the plan is very curious; and saw also at Cumæ some ancient sepulchres, where the stuccos are remaining vastly entire: they are of excellent workmanship, of the lowest relief I ever beheld; but their being close upon the eye made that more necessary. In this tour we saw likewise the remains of an amphitheatre well constructed, its passages, etc., being of the opus reticulatum. In one of the vaults there is still to be seen the remains of stucco work, very flat but very elegant, in a sort of hexagonal compartments, which has a pretty effect. There are also on this road the remains of a Temple of Neptune, very great, but very imperfect. Returning in the evening to Pozzuoli, we there saw the Mole called the ruins of Caligula's Bridge, and the poor remains of Cicero's villa. There is a good statue of a consular figure, and an antique pedestal with elegant sculpture, both in the market place. Next morning we set out for Baiæ, and went first to the Temple of Apollo,[2] upon the Lake Avernus; from thence to the Grotto of the Sibyl. Thence to the Baths of Nero, where there is a vault and the stucco work still very entire with octagonal panels. Along this shore there are constructions of incredible extent, and no less surprising for

[1] The so-called Temple of Serapis is now believed to have been an ancient market hall, like the one at Pompeii.

[2] The ruins formerly described as the Temple of Apollo are now known to have belonged to some magnificent baths. They are situate close to the Lago Averno.

their situation upon the declivity of the steepest banks, and even built into the water. These the antiquaries call by the names of Marius's Villa, Cæsar's Villa, etc. Proceeding along the shore towards the Castle of Baiæ, one sees the remains of several temples, which seem to have been very elegant, from what still remains. These are generally

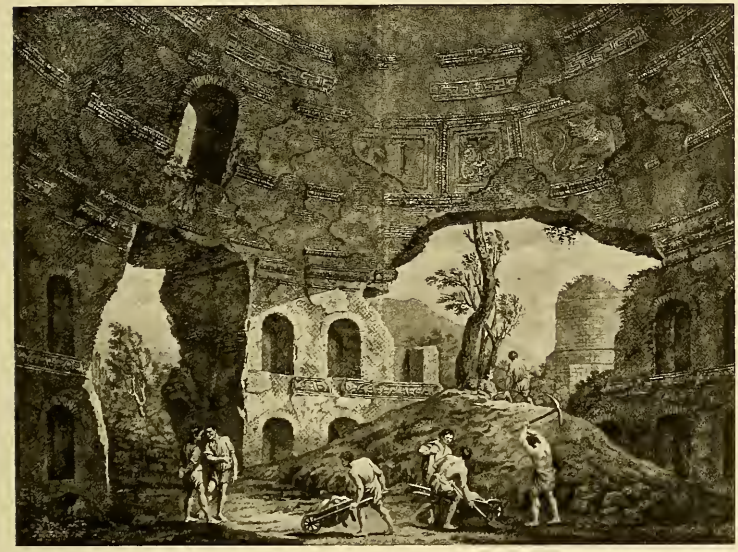


Fig. 97.—Ancient Sepulchre, Three Miles from Pozzuoli. Engraved by Domenico Cunego, after C. L. Clérisseau.

named the Temples of Diana, Mercury, and Venus. (The latter is represented in Fig. 98 from the engraving after Clérisseau). From this we went to the sepulchre of Agrippina, where there still remain some of the stucco ornaments, very perfect, upon the ceilings of the passages. From thence to the Cento Camerelle, and from thence to the Piscina Mirabilis, which is said to have been Lucullus's Villa, and afterwards possessed by Tiberius." From these remains at Bacoli,

near Baiæ, the party sailed round Capo Miseno to the islands of Procida and Ischia, whence they crossed over to Pozzuoli and drove back to Naples, although they would have proceeded to Capri, if the wind had not proved contrary.

A few days later Adam visited Caserta. "Next morning," we read, "set off for Caserta, where I went to see the Aqueduct, which is really great and expensive, and seems to be well constructed; but as to design, it is the *most perfect work I ever beheld.*" "Afterwards," the "Journal" continues, "visited the Palace, which is great in its whole, and of extreme good and durable construction; but *wonderfully defective in its detail, like the whole of Vanvitelli's works.* The dividing the square into small courts has a bad effect, and makes it have the appearance of so many cloisters in a convent. The entry too is very diminutive for the principal access to a great palace; but there is something pretty and noble in the carcass of the great staircase, with its lobby both below and above. The king has been wonderfully happy in his materials, particularly marbles, of which he has got a great number of very fine columns. The division of the apartments above seems great, but done with little taste and variety, in the usual modern style; and I think the Theatre very ill contrived. As to the decoration of the whole one cannot judge yet of it, no part being yet finished; but from what one can judge from the model and Vanvitelli's other works, *it must be execrable.* The basement on the outside is vastly too high for the order. All this may be better considered from the book of this Palace which I have." The book mentioned by Adam would be the "Dichiarazione dei Disegni del reale Palazzo di Caserta," by L. Vanvitelli, a large folio work, published at Naples in 1756. "On Tuesday," the "Journal" reads, "visited the king's palace at Naples, where there are some good pictures, in but a poor house, ill-designed, and worse decorated."

"I proposed setting out on Wednesday," Adam wrote, "for Benevento, but was prevented by Clérisseau's illness. Thursday, Went and saw the theatre, which is very large, and is said when full to contain 3,000 persons, which I much doubt, although there are

indeed six rows of boxes. The form seems to me absurd, and very ill calculated for seeing; in short, there is nothing in this theatre but its size, and therefore it affords no new idea." "Friday, 2nd October," the narrative proceeds, "Went with Clérisseau, Zucchi and George to Benevento, where there is a noble arch of Trajan,

Fig. 98.—Temple of Venus, Baja (Baiæ). Engraved by Domenico Cunego, after C. L. Clérisseau.

as may be seen from the drawings I there made of it; there are no other considerable antiquities there.—Wednesday, Dined at Mr Robertson's and went in the evening to Sir Francis's, where I met Sir James (Gray), who gave me the following letter from the Regency, refusing my request to go into Sicily with my people.

"*Copy of the letter*:—'Il Marchese Tannucci dopo avere rinnovata al Sig. Cav. Gray la sua perfetta stima ed ossequio, ha l'onore di

dirgli, che avendo fatte presenti a S. M. Sec. le premure del Sig. Cav. Gray per concedersi al Sig. Adam col seguito di altre persone il permesso di poter liberamente far prendere nella Sicilia e forse anche nella Calabria e nella Puglia i disegni delle principali antichità di questi regni, e anche di fare degli scavi, se il bisogno lo portasse, per poter sapere le proporzioni di una colonna e l'altezza di una base o piedestallo; Sua M. Sec. é venuta in concedere la licenza di disegnare solo quel genere di antichità che apparisce sopra terra al solo Inglese, che veda con un solo disegnatore e colla persona che da S. M. Sec. gli sara data colla istruzione conveniente. E con cio lo serivente si rassegna come sopra.

"'Portici, 6 Ottobre, 1761.'

"Upon considering this letter," the diary continues, "I wrote to Sir James that rather than be disappointed in my object, I would fall in with the law prescribed; viz., not to dig, to carry only one draughtsman and two servants, viz., Clérisseau, with George and Joseph, and to have Clérisseau take a servant with him.—Friday 16th. Made a jaunt with the Consul, and Eyles family, etc., to Caserta, saw the palace and aqueduct a second time, without more satisfaction than the first, and returned in the evening to town (Naples).—Monday. Saw Sir James and received at last my passport, which came so late that we agreed it was better to delay our journey to Sicily till the spring, the season being now far advanced, the weather bad, and the days short." Having made this resolve, Adam continued to stay at Naples, whence he made excursions to Pozzuoli, Baiæ and Pæstum. At these places he superintended the preparation of architectural surveys and occasionally co-operated to some extent. "On Sunday the 25th (October)," we read, "Went with Strange to Pozzuoli, where with Clérisseau I examined with great care the Temple of Serapis . . . (Fig. 99). After this, came back to our lodging, where we dined; and in the course of conversation I learned from Mr Strange, that clean French paper imported from England paid a higher duty than prints stitched into books; that printing was excessively dear in England,

he paying his printer one guinea per hundred: that his allowance to retailers was thirteen to the dozen and twenty or twenty-five per cent. besides, with which they are not contented: that he did not reckon all the charges of a plate paid till he had sold four hundred prints, but reckons I may pay all expenses at two hundred: reckons my large prints may sell at five shillings each, according to the

Fig. 99.—Remains of the so-called Temple of Serapis near Pozzuoli. (More probably a Market Place.) Engraved by Cunego after a drawing by Clérisseau.

rate prints are at present sold in England." From the "Catalogue of a Collection of Pictures," published by Strange in 1769, in London, it appears that he was then selling his own engravings at prices varying from two shillings to ten shillings and sixpence. Upon the following day James Adam and his assistants visited Baiæ. "Next morning," he wrote, "we went to Baiæ, and saw the Temple of Apollo by the Lake Avernus, which has been very great, with bathing

apartments round it, as may be seen from the plan. It is certain that the remaining constructions behind the Temple of Venus have been baths, for there are still streams of hot water conveying into them, and they are formed for the conveniency of bathing. In several of these rooms there still remain stucco ceilings of various forms and elegant workmanship, such as may be seen from the drawings taken on the spot. From this we went to the Sepulchre of Agrippina, mother of Nero, of which likewise we have the ceiling." On Sunday, the 1st of November, Adam paid another visit to Pozzuoli and was again accompanied by Strange. "Strange went with me," the "Journal" records, "and we visited in our way the Grotto del Cane. When we came to Pozzuoli we looked over the operations of Clérisseau, etc., and then walked towards the Solfatara, which we examined a second time. In the evening Strange and I came to town, and on the Wednesday following, Clérisseau, etc., arrived, a good deal hurt by the badness of the air of the place but with all their operations complete. We waited now for an opportunity of good weather to go to Capri, but it still continued to rain so hard that there was no venturing.—Friday, I dined at the Duchess of Bridgwater's and Sir Richard's." On Saturday, the 14th, Adam and Clérisseau left Naples on an expedition to Pæstum (Pesto). "We lay that night at Salerno," the diary records, "and the next day (Sunday) proving bad, we continued at Salerno, visiting the cathedral, and made some drawings of ornaments, etc.—Monday we passed in the same manner, and set forward on Tuesday for Pesto. Clérisseau took this opportunity to talk to me of his situation, and seemed to dread the uncertainty of his share of the designs; when to make sure at all events, I agreed to give from the end of those months he had received at Venice, one hundred and fifty zecchini (about £75) to the time I left him, and afterwards two hundred zecchini per annum (about £100), and to take twelve designs per annum at twelve zecchini (about £6) each, for which he is to answer all commissions, direct the engravings, and deliver the original drawings." After repeated delays the party were eventually favoured by the weather and wind sufficiently to

enable them to pay their long-promised visit to Capri. But the scanty remains there are almost sure to have proved disappointing, and after some sketches had been made, the party crossed over to Sorrento, where they must have found the ancient ruins in an even more dilapidated condition. Nevertheless, some of the fragments in the cortile of the Episcopal Palace attracted their attention, and a few more drawings were made. "After having sketched these," the diary continues, "we returned that night to Naples, Monday, 30th (November). The same evening received Betty's letter informing me of Bet's interview with the King." The person so familiarly described is sure to have been Adam's unmarried sister, Elizabeth, who survived the three elder brothers. About a week after having received this letter, James Adam took leave of the English residents in Naples and returned to Rome, where he shortly afterwards commenced to prepare his design for the Houses of Parliament at Westminster. "On Monday the 20th (December)," he wrote, "I began to reduce my schemes for a Parliament-house into form; and with close attention made out a ground plan, elevation, and section by the 20th January 1762." The design ultimately prepared from these preliminary studies is now in vol. xxviii. of the Adam Series in the Soane Collection, but a few sketches and a considerable number of detail drawings will be found in the seventh volume of the same series.

Concerning James Adam's engagements during the year 1762, no further information can be elicited from the published portions of his "Journal." It is, however, stated in "Ancient Marbles in Great Britain," by Dr Adolf Michaelis, that, in the year 1762, James Adam purchased on behalf of King George III. the large collection of drawings and prints which then belonged to Cardinal Alessandro Albani, to whom the sum of fourteen thousand scudi, or about three thousand guineas, was paid. This collection had been commenced during the seventeenth century by the Commendatore Cassiano dal Pozzo, and had since become of great value owing to many of the subjects illustrated having been either destroyed

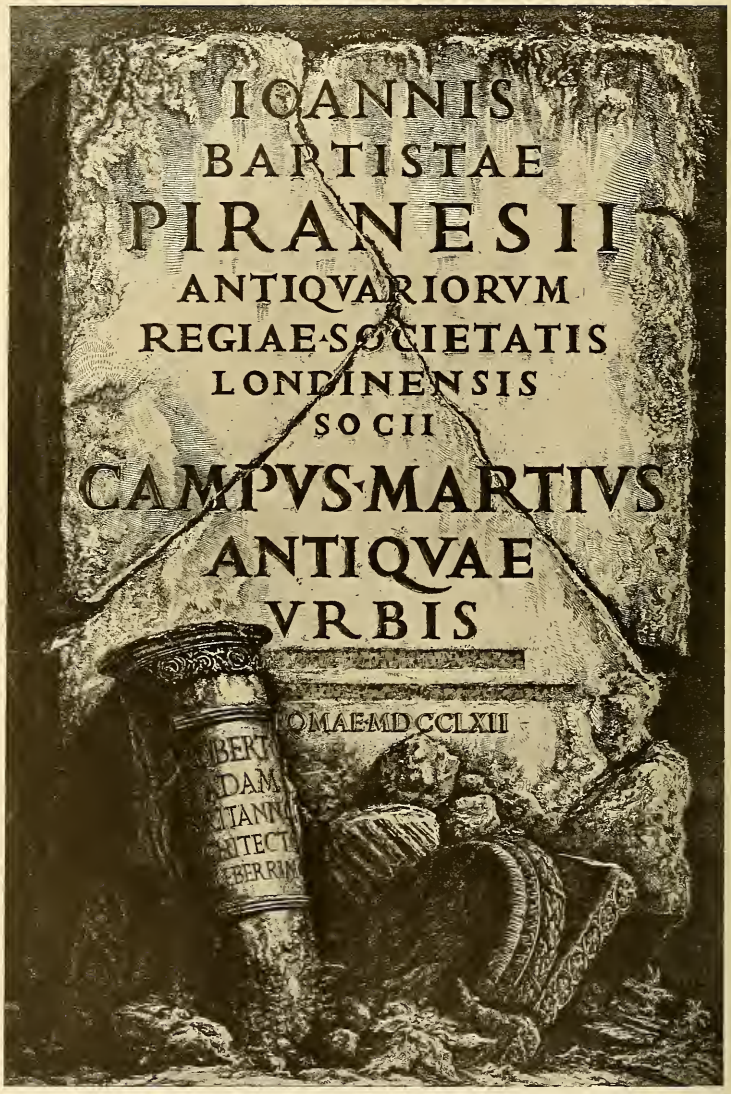


Fig. 100.—The Title-Page of Piranesi's "Campus Martius," with Dedication to Robert Adam.

or lost. While engaged upon the negotiations at the time of the purchase, James Adam may, not improbably, have become acquainted with Winckelmann, who was then librarian to the Cardinal.

During the year 1762, while James was in Rome, Piranesi published the "Campus Martius," the work which he dedicated to Robert Adam. The dedicatory words at the commencement of the book are: "ROBERTO ADAM VIRO CLARISSIMO IOANNES BAPTISTA PIRANESIUS," while upon the plan of the Campus Martius we read: "ROBERTO ADAM BRITANNO ARCHITECTVRÆ CVLTORI ICHNOGRAPHIAM CAMPI MARTII ANTIQVÆ VRBIS IOANNES BAPTISTA PIRANESIUS IN SVI AMORIS ARGVMENTVM D.D.D." (Dono dedit dedicabit). (This is reproduced in Fig. 35.) The same spirit of friendship may also be observed in the Preface, where we may read in the Italian text: "Qualunque poi sia per essere il vostro guidizio intorno a questa piccola opera, io faro contento di avervi obbedito, e che resti alla posterità qualche attestato della nostra amicizia. Vivete sano." (Whatever may be your judgment of this small work, I feel glad to have obeyed you, and that posterity will have some token of our friendship. Live in health.) The volume which Piranesi so modestly described is in truth a ponderous folio, upon which he had bestowed a very considerable amount of labour. It seems possible that in the year 1763 a

Fig. 101.—Painting of Robert Adam. By Pompeio Battoni, 1763.

portrait of Robert Adam may have been painted by Pompeio Battoni, an artist who shared with Francesco Zuccherelli the distinction of being one of the two most popular of Italian painters then living (see Fig. 101). The canvas referred to was exhibited at the Exhibition of National Portraits held in the year 1867. Upon it might be seen the inscription, "(Pompeio Battoni) fecit, 1763." The painting measured 68 in. by 49 in., and showed a three-quarter length view of an erect figure, robed in a furred costume of a blue colour. The left hand of the figure rested upon a carved capital, while an ancient vase was observable in the background. The only further item of any importance that the Editor of James Adam's "Journal" was able to ascertain from the entries was that James abandoned his project of visiting the Levant, the vessel sent out by his brother William to carry him on his "Grecian trip" having been taken by the Spaniards, and detained in the port of Algiers. During the remainder of James Adam's tour, it appears that he visited places which he only mentioned by name, and also continued to prepare drawings, until May 1763, when he returned home, travelling through Florence, Bologna, and Parma. Possibly he may have brought Antonio and Giuseppe Zucchi back with him to this country, in order to assist his brother Robert, for it is generally understood that these artists were induced to come to this country by the encouragement offered to them by the brothers.

During the latter part of the year 1763, David Garrick, who was from the first on terms of intimacy with the brothers, left England in order to make the "Grand Tour," and visited most of the places through which both Robert and James Adam had passed.

Fig. 102.—Pedestal, Entrance Hall, Syon House.

Chapter V.

THE ALTERATIONS AT SYON HOUSE AND OTHER CONTEMPORARY WORK.

In March 1763, shortly before James Adam returned to this country, Robert Adam wrote an interesting letter to Lord Kames. Lord Kames was a capable and discerning man, who interested himself in many matters beyond the pale of his judicial duties; officially, he was one of the Senators of the College of Justice, and one of the Lords Commissioners of Judiciary in Scotland; yet, when

relieved from the trammels of office, he took pleasure in an almost infinite variety of subjects of an entirely different nature. On some occasions he would write letters to his friend, Mrs Montagu, at Hill Street, while at others he would enter into a discussion concerning architecture with his young acquaintance, Robert Adam, in whom he seems to have taken a considerable amount of interest. The following is a slightly abridged copy of the letter in question.[1]

Fig. 103.—Bas-Relief, Entrance Hall, Syon House.

"London,
"31st March 1763.

"My Lord,

"I am ashamed to say that I have had the honour of your letter of the 2nd ult. so long without its being in my power to answer it sooner. The practice of architecture rushes so fast upon me, that I have but too few moments to dedicate to theory and speculation. Your Lordship's ideas with

[1] This letter was first published in "Memoirs of the Life and Writings of the Honourable Henry Home of Kames, by Alex. Fraser Tytler of Woodhouselee." Edinburgh.

regard to the improprieties of the Doric and Corinthian orders seem at first to be too well founded: but, upon considering the nature of these orders more fully, and reflecting how an architect of superior abilities would dispose of them, I am convinced the strength of your objections would vanish, I may say, entirely as to the first, and in a great measure be removed as to the second of these orders.

"If you wish that the Doric order should appear simple and solid, you ought not to flute your columns, nor carve any of the mouldings of your capitals and bases; and keep the entablature of the plainest kind, no guttæ to your mutules, no ornaments in your metopes: in which case you will find no one part too much or too little ornamented for the others; and I have already experienced this in many buildings I have executed. If you flute your columns, you must then enrich your capitals and bases, carve your cornices, and put ornaments on the metopes of the frieze.[1] This degree of enrichment I would seldom use without doors; but it is very proper in halls, insides of temples, etc. I have ventured to alter some parts of this order, particularly in its mouldings; rejecting some of the common ones, and adopting and substituting others in their stead. These alterations most people have allowed to be much for the better. But I have always been very cautious in this way, and it is a dangerous licence, and may do much harm in the hands of rash innovators or mere retailers in the art, who have neither eyes nor judgment.

"The capital of the Corinthian order demands delicacy and richness in every part belonging to that order; and when that necessary profusion of ornament cannot be afforded, the architect ought to reject this order altogether. The Fable of Callimachus, the basket and acanthus leaves, I never had any faith in. The Egyptians had a kind of Corinthian order, and in many parts so similar to that which the Grecians used, that we cannot doubt of the latter having only changed and improved (as they imagined) many parts of the Egyptian capital. If your Lordship will look into Norden's Antiquities of Egypt, you will see the capitals I refer to. I own that there appears an absurdity in supporting any weight by a combined cluster of foliage: but if you suppose a column to represent a tree, I shall suppose a palm-tree, which grows of a

[1] As in Fig. 104.

pretty equal thickness, and of which the branches grow near the top, and that part of the top of this tree is cut off, and the branches or leaves left: you will find that tree able to support a weight, and these

Fig. 104.—Entrance Hall, Syon House. (An example of Adam's use of the Doric order.)

branches by no means impairing its strength, nor in any danger of being broken off: they will bend down their heads with the beam or entablature that lies upon them and connects them together, as those of the Corinthian capital do, but the main weight will still rest for its

Fig. 105.—Detail, Long Gallery, Syon House, showing free treatment in an Interior, of the Corinthian Capital.

support upon the upright stem. This I take to be the true origin of the Corinthian order. Some other leaf has been substituted as more beautiful than that of the palm, or any other tree which grows in that manner, and by degrees the acanthus has prevailed.

* * * * * * * * *

"The Ionic order ought only to be used in gay and slight buildings, as the meagreness of its capital never fills the eye sufficiently on the outside of a mass of solid architecture. I always thought this order destined for insides of houses and temples:[1] but the universal practice to the contrary in all countries shows how much I stand single in this opinion. The false and destructive prejudice in favour of lightness in buildings, I imagine is the cause of this custom. I would only ask any man, if the buildings of the Egyptians, Greeks or Romans had been light, according to modern ideas, whether we would have seen any remains of them in our day?

"If a building were not so immensely great as to demand a variety of orders, I would omit entirely the two mongrel orders, the Composite and Tuscan; and, God knows, our confined ideas of magnificence in building do but too little require that variety. The Composite capital is by no means so fine as the Corinthian; and the Doric order can, without great variation, supply every purpose of the Tuscan.

"These are my real sentiments with regard to the orders of our art. I shall be happy if any of these observations are worth your Lordship's attention.

* * * * * * * * *

"My brother James writes with that love and enthusiasm of architecture, which no one could feel that has not formed very extensive ideas of it. It is easy to tame and bring under proper management these large views; and the detail of our profession comes naturally to the man who understands its great principles, in the laws of beauty and grandeur: but the architect who begins with minutiæ, will never rise above the race of those reptile artizans who have crawled about and infested this country for many years.

"I have been twice in the country since I received your Lordship's letter, and if I may judge by my own employment, private

[1] Fig. 106.

buildings go on apace. I expect to be very little in London all this summer, having business in various quarters of England, which I am with difficulty able to get managed with honour to myself, and satisfaction to my employers.

"I hope you will forgive the length of this Epistle, and believe most respectfully, my Lord, your Lordship's most obedient and very faithful humble servant,

"Robert Adam."

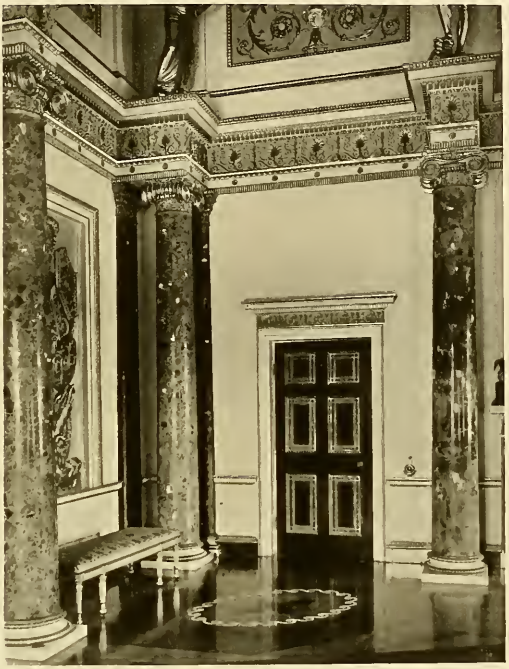


Fig. 106.—Corner of Vestibule, Syon House. (An ornate use of the Ionic order by Robert Adam.) (See Fig. 115.)

As in the case of most men who come to spend their lives away from their former homes, Robert Adam, impelled by natural instinct, sought the company of those who spent their early days in that part of the country to which his family belonged. Any doubt concerning this matter may be speedily dissipated by reference to the pages of Mackenzie's "Account of the Life and Writings of John Home." In this work the following lines may be found: "The agreeableness of Mr Home's manners and conversation, as much as the notice of Lord Bute, introduced

him into a society in London of the most respectable and pleasing kind. Lord Loughborough (then Mr Wedderburn), his brother-in-law, Sir Henry Erskine, Mr Robert Adams, Mr Garrick, Mr Douglas, afterwards Bishop of Salisbury, Sir Gilbert Elliott, Mr Ross Mackie, Drs Armstrong, Smollett, Pitcairn, and William Hunter, were his daily companions. They formed a Club at the British Coffee-House, of which the then mistress was a woman of uncommon talents, and the most agreeable conversation, Mrs Anderson, sister of Dr Douglas."

It was probably on account of the interest taken by Lord Bute in all matters relating to architecture, and owing to his personal knowledge of William Chambers and Robert Adam, that these architects came to be appointed Joint Architects to the King, on H.M. Board of Works. Prior to their appointment no office so described had existed. At that time four chief officials superintended the work of the Board, viz., the Surveyor-General, the Comptroller, the Master Mason, and the Master Carpenter. The first mention of Chambers and Adam in the Minute Books of the Board occurs in the entry for 2nd December 1761, which for some reason was not entered upon the Minutes until after those of the subsequent Meeting on 23rd December. The Minutes of the Meeting on 2nd December commence as follows:—

"*December 2nd*, 1761.

"*Present.*—Thos. Worsley, Esqr. Surveyr. Genl.
Henry Flitcroft
Stephn. Wright
Wm. Oram
} Esqrs.

"Sign'd the Minutes of the Preceding Day.

"Read Patent Appointing Willm. Chambers and Robt. Adams, Esqrs., joint-Architect(s) of His Majesty's Works With an Allowance of three hundred pounds per Annum Each to be paid out of this Office."

In the year 1764 the results of Robert Adam's investigations at Spalato were given to the public. The volume in which these results were first published was of large folio form and was entitled, "RVINS OF THE PALACE OF THE EMPEROR DIOCLETIAN AT SPALATRO IN DALMATIA, BY R. ADAM, F.R.S., F.S.A., ARCHITECT TO THE KING AND TO THE QUEEN, PRINTED FOR THE AUTHOR MDCCLXIIII." No better criterion can be formed of the importance then attached to the subject and of the popularity of the author than that afforded by the number of the subscribers. The list of patrons was led by the King, the Queen, the Princess Dowager of Wales, the Duke of York, Prince William and Prince Henry, after whom followed no fewer than 519 subscribers, including 26 in other countries. Among these names appeared those of considerably more than a hundred members of the British peerage. Glancing through the long list a reader would probably notice the names of Clérisseau, David Garrick, John Gwyn, the architect, John Home, David Hume, Adam Ferguson, Piranesi, Joshua Reynolds, William Robertson, Michael Rysbrack, William Tyler, Horace Walpole, and Antonio Zucchi. Though the name of Gibbon does not appear, it is known that he consulted this book when compiling his "History of the Decline and Fall of the Roman Empire." So deeply did the subject appeal to the subscribers that some ordered a number of copies—two, three, five, six, and even ten. The latter number was the largest allotted to any single subscriber, and it is interesting to observe that the subscriber in this case was the former Premier, John, the Earl of Bute. The book was dedicated by Robert Adam to the King in words full of hope, and so peculiarly distinctive of the age that it seems desirable that they should be quoted here *in extenso*:—

"To the King.

"I Beg Leave to lay before your Majesty the Ruins of Spalatro, once the favourite Residence of a great Emperor, who, by his Munificence and Example, revived the Study of Architecture, and excited the Masters of that Art to emulate in their Works the Elegance and Purity of a better age.

"All the Arts flourish under Princes who are endowed with Genius, as well as possessed of Power. Architecture in a particular Manner depends upon the Patronage of the Great, as they alone are able to execute the Artist's plans. Your Majesty's early Application to the Study of this Art, the extensive Knowledge you have acquired of its Principles, encourages every Lover of his Profession to hope that he shall find in George the Third, not only a powerful Patron, but a skilful Judge.

"At this happy Period, when Great Britain enjoys in Peace the Reputation and Power she has acquired by Arms, Your Majesty's singular Attention to the Arts of Elegance, promises an Age of Perfection that will compleat the Glories of your Reign, and fix an Æra no less remarkable than that of Pericles, Augustus, or the Medicis.

"I am,

May it please Your Majesty,

Your Majesty's

Most Dutiful Servant, and Faithful Subject,

"Robert Adam."

The plates of this book were engraved by five artists, Francesco Bartolozzi, Domenico Cunego, P. Santini, Zucchi,[1] E. Rooker, A. Walker, and F. Patton. Of these the three engravers first mentioned were responsible for the large views of scenery and the perspective drawings of buildings.

During the years 1762 and 1763, when Robert Adam was engaged upon the work at Kedleston and other important commissions, he was also employed at both Fonthill, Wiltshire, and Witham House, Somersetshire, the seats of William Beckford, the Lord Mayor of London. In the year 1762 he executed alterations at Witham House, and these were illustrated in the fifth volume of the "Vitruvius Britannicus," where he was described as the architect. It was, in all probability, about the year 1765 when Boodle's Club (Fig. 107) was erected. Possibly the alterations at

[1] It is not stated which of the two brothers is here referred to.

Fig. 107.—Boodle's Club, St James's Street.

Eaton Hall, Chester, for Lord Grosvenor, and at Brodsworth for the Archbishop of York may have been carried out at about the same time. As early as the year 1765, the practice of the brothers had extended to Ireland, where work was then executed for them at

Summerhill House, Meath, on behalf of the Right Hon. Hercules-Langford Rowley, M.P., an ancestor of the present Lord Langford. This gentleman also secured their services in the decoration of his town house in Mary Street, Dublin. On the 30th of August 1765, Robert Adam was appointed Clerk of the Works at the Royal Chelsea Hospital. In this office it was necessary for him to superintend all the works of reparation that were needed, in order to maintain the various buildings in a proper condition, and also to prepare estimates of the cost of such work from time to time. In the performance of these duties, Adam was directly responsible to the Commissioners.

During the year 1766, Angelica Kaufmann, the lady artist who executed a considerable number of the ceiling paintings in houses built by the brothers, first came to this country. Fig. 108 affords a good illustration of her work, which also appears in Fig. 152, etc. In the year after the arrival of Angelica Kaufmann, Giuseppe (or Joseph) Bonomi, a young Roman artist, first came to England. Whether he was personally invited by the brothers to assist them is not known, but it is at least certain that, shortly after his arrival, he became a member of their staff and continued to assist them, until he eventually commenced to practise independently.

Although it may now seem almost incredible, there can be no doubt that, at about this period, Scotsmen were far from popular in certain circles in London. The cause of this unnatural antipathy was, in all probability, mainly due to the great influx of Scotsmen and the patronage which had been bestowed upon them. Churchill declared, in his "Prophecy of Famine," that Scotland was the home of want, and that England, a land flowing with milk and honey, was being thrown open to the Scotsmen and betrayed. What force could not accomplish was, he alleged, being done by fraud. At the same time, Wilkes in the *North Briton* called attention to the fact that Mansfield, the Lord Chief Justice of England, came from Scotland, and that so did Loudon, who commanded the British forces in Portugal, Sir Gilbert Elliott and James Oswald of the Treasury

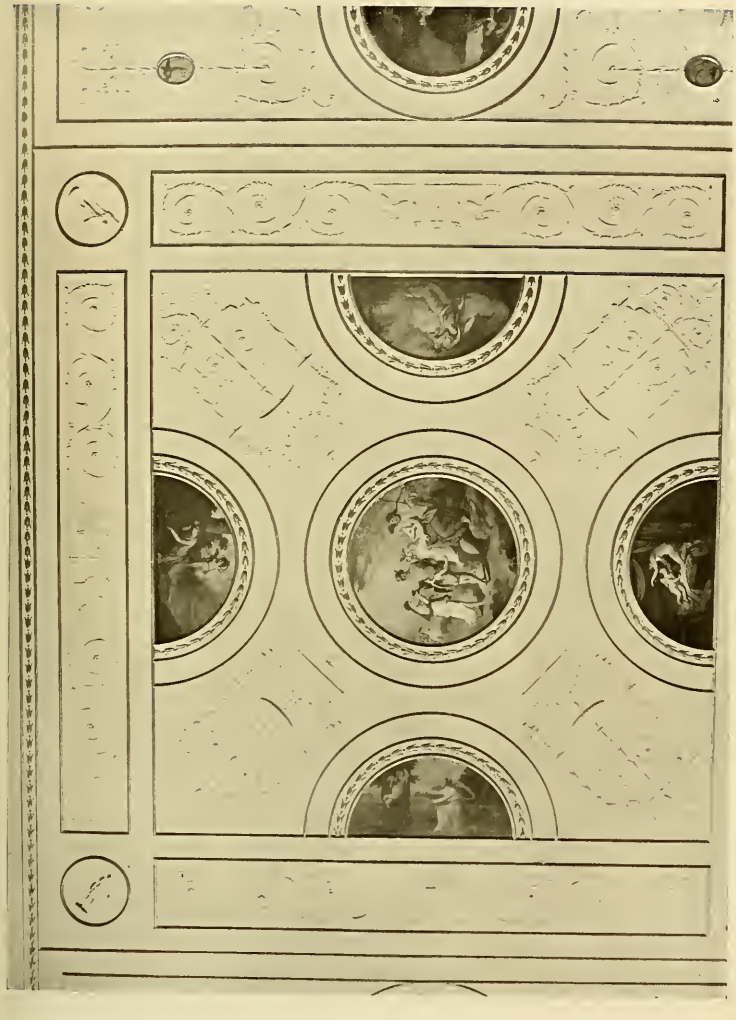


Fig. 108.—Ball-Room Ceiling, Stratford House, with medallions illustrating the story of Cupid and Psyche, by Angelica Kaufmann. (See Fig. 187.)

Board, in addition to Ramsay, the court painter, and Robert Adam, the court architect. So intense was this dislike, in the year 1765, that David Hume recorded in a letter that the English resentment was so pronounced that he had frequently resolved never to set foot on English soil again, and that the rage was then increasing daily. A further instance might be quoted from the pages of Scott's "Essay on the Life and Works of John Home." From this source we learn that when this dramatist produced his "Fatal Discovery," in the year 1769, David Garrick, regardless of the success of an earlier play composed by Home, considered it inadvisable to reveal the identity of the writer, and, consequently, arranged for a young Englishman to be accredited with the composition. When this precaution had been taken, the play became, for a time, eminently successful; but its popularity is stated to have waned, when it eventually became known that the author was in reality a Scotsman. Under these circumstances, we can realise that the conditions under which the brothers laboured were far from propitious in some respects. Possibly the disfavour in which Scotsmen were held may have influenced the actions of the brothers, for it has been observed that they did not exhibit any drawings at either the Incorporated Society of Artists, or at the Royal Academy, which was founded in 1768. Yet, though the brothers did not directly exhibit drawings of their work at the Academy, some drawings of the Adelphi were, nevertheless, exhibited, and may be found entered in the Catalogue of the Exhibition in 1774, in the name of the artist, Thomas Malton. These may possibly have been the original drawings of the engravings of these subjects in his well-known "Tour of London" (Figs. 109, 165).

Some years before the book on Spalato was published, and almost immediately after James Adam's departure upon his Italian tour, Robert commenced to prepare the series of designs which he made for Hugh, the first Duke of Northumberland in the new creation.[1]

[1] His Grace's son and successor, Hugh, afterwards the second Duke, was a son-in-law of John, Earl of Bute.

Upon few undertakings does the young architect appear to have expended so much pains as he did upon these commissions. In each of the three volumes which comprise the "Works of Robert and James Adam," descriptions were given of the various illustrations of designs for Syon House. In the first volume Robert Adam introduced the subject with some explanatory remarks. "In the year 1762," he wrote, "the Duke of Northumberland came to the resolution of fitting up the apartments of Syon House in a magnificent manner. He communicated his intentions to me, and having expressed his desire that the whole might be executed entirely in the antique style, he was pleased, in terms very flattering, to signify his confidence in my abilities to follow out his idea." "Upon this plan," Robert Adam continued, "the alterations and inside decorations of Syon House were begun, and as the idea was to me a favourite one, the subject great, the expense unlimited, and the Duke himself a person of extensive knowledge and correct taste in architecture, I endeavoured to render it a noble and elegant habitation, not unworthy of a proprietor, who possessed not only wealth to execute a great design, but skill to judge of its merit. Some inequality in the levels of the old floors, some

Fig. 109.—Buildings, John Street, Adelphi. (Now demolished.) (From a drawing by T. Malton.)

limitations from the situation of the old walls, and some want of additional heights to the enlarged apartments were the chief difficulties with which I had to struggle. These difficulties, I flatter myself, are in a great measure surmounted, so as not only to procure much convenience in the arrangement of the apartments, but likewise an elegant form and graceful proportion in the principal rooms.[1] The inequality of levels has been managed in such a manner as to increase the scenery and add to the movement, so that an apparent defect has been converted into a real beauty." As regards the date 1762, when, according to Robert Adam, instructions were given to him in the matter, a slight error appears to have been made, for the plan of Syon House in the "Works" is dated 1761, while some of the drawings in the Soane Collection were prepared in the same year.

Syon House is of rectangular form, and measures 138 ft. from north to south, and 164 ft. from east to west, but these dimensions do not include the approximately square angle turrets. Within the house a large square, open court has been formed, with sides 86 ft. long. At no great distance from the house the Thames flows, separating the park of Syon from the Kew Gardens, which lie upon the opposite bank. From the reproduction of the plan of the house, in the "Works," it appears that Adam proposed to entirely remodel the whole of the interior. It was suggested that in the centre of the large square court a great circular saloon, surrounded by an ambulatory, should be formed; but this was not erected and the quadrangle still remains unaltered. In fact, none of the portions of the building, which are shaded lightly upon the plan, was remodelled by Robert Adam. The plan is given in Fig. 111. It may therefore be said, speaking generally, that the internal alterations proposed by Robert Adam were only executed on the east, south, and west sides of the central quadrangle; but this is not exactly correct, because the oval antechamber was not built on the west side, nor were the oval apartments, between the long gallery and the quadrangle, on the east side. The principal apartments that were designed by Adam are, therefore, the lofty Entrance Hall,

[1] See Fig. 110.

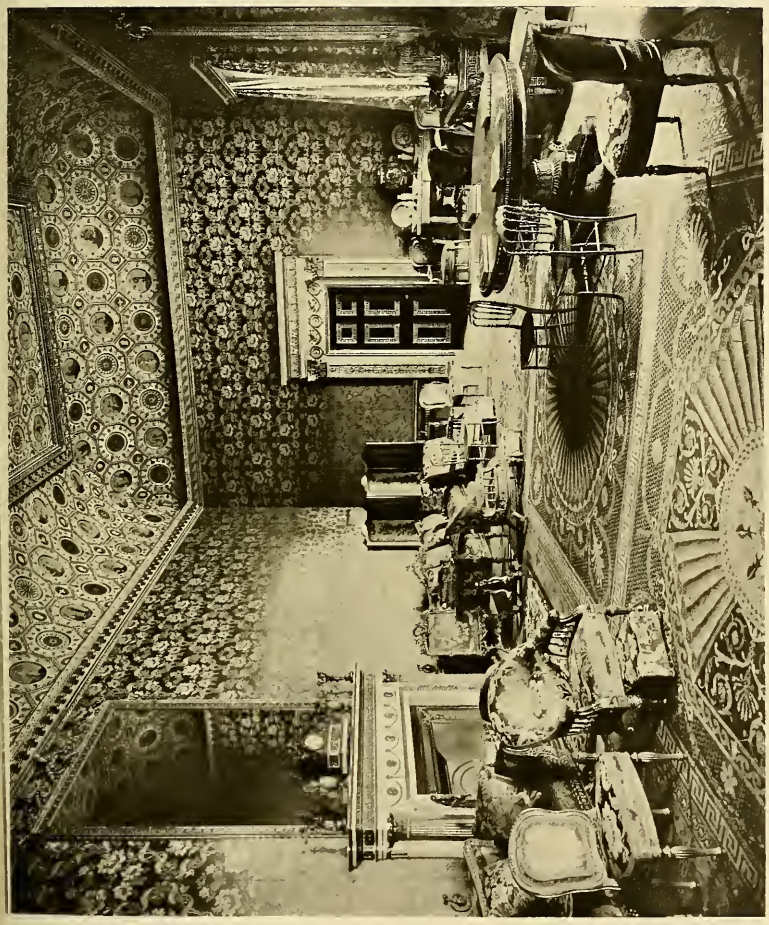


Fig. 110.—The Red Drawing-Room, Syon House.

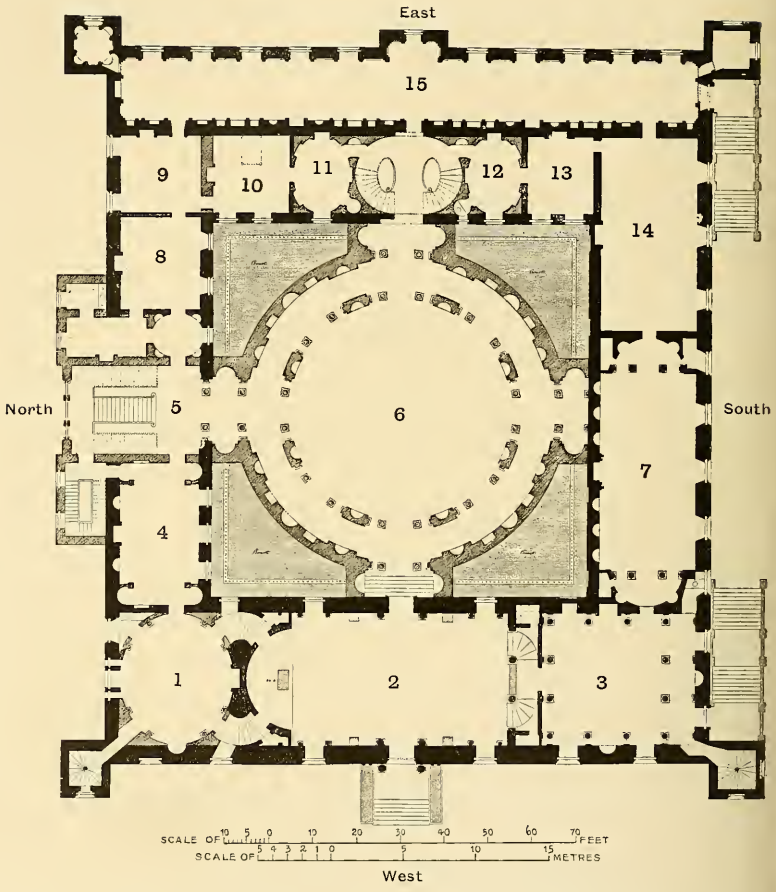


Fig. 111.—Plan of Syon House. (From the "Works of Robert and James Adam.")

1. Antechamber.
2. Hall.
3. Antechamber.
4. Private Eating-Room.
5. Principal Stairs.
6. Great Saloon (not carried out).
7. Great Dining-Room.
8. Duchess's Dressing-Room.
9. Antechamber.
10. Bedchamber.
11. Duke's Dressing-Room.
12. ,, Powdering-Room.
13. ,, Writing-Room.
14. Withdrawing-Room.
15. Gallery.

the Antechamber or Vestibule, the State Dining-Room, the Red Drawing-Room, and the Long Gallery or Library, which extends the full length of the eastern front. On the northern side of the house, the formation of the Principal Staircase, a private "Eating-Room" and other apartments were suggested. In the first volume of the "Works," the writer proceeded: "Variety and gracefulness of form, particularly courted by the ancients, have not been objects of much attention to modern artists. Bramante, Raphael, and Michael Angelo, those great restorers of arts, almost entirely neglected this pleasing force of beauty. Pyrro Ligorio, in his Papa Giulio and lodge in the Vatican garden, and some few masters of the Roman school, excited by the example of the ancients, and by an admiration of those remains of their works which were always before their eyes, made some feeble efforts to revive this elegant mode, which since their time has been but little cultivated by Palladio, Jones, or any of the celebrated masters of this art; and it is only of late that it has been again introduced into Great Britain with some rays of its ancient splendour.

"A proper arrangement and relief of apartments are branches of architecture in which the French have excelled all other nations: these have united magnificence with utility in the hotels of their nobility, and have rendered them objects of universal imitation.

"To understand thoroughly the art of living," the writer proceeded, "it is necessary, perhaps, to have passed some time amongst the French, and to have studied the customs of that social and conversible people. In one particular, however, our manners prevent us from imitating them. Their eating rooms seldom or never constitute a piece in their great apartments, but lie out of the suite, and in fitting them up little attention is paid to beauty of decoration. The reason of this is obvious; the French meet there only at meals, when they trust to the display of the table for show and magnificence, not to the decoration of the apartment; and as soon as the entertainment is over they immediately retire to the rooms of company. It is not so with us. Accustomed by habit, or induced by the nature of our climate, we

indulge more largely in the enjoyment of the bottle. Every person of rank here is either a member of the legislation, or entitled by his condition to take part in the political arrangements of his country, and to enter with ardour into those discussions to which they give rise; these circumstances lead men to live more with one another, and more detached from the society of the ladies. The eating rooms are considered as the apartments of conversation, in which we are to pass a great part of our time. This renders it desirable to have them fitted up with elegance and splendour, but in a style different from that of other apartments. Instead of being hung with damask, tapestry, etc., they are always finished with stucco, and adorned with statues and paintings, that they may not retain the smell of the victuals.[1]

"But leaving a digression, which perhaps may appear not uninstructive, as it points out the necessity of varying the style of architecture so as to accommodate it to the manners and habits of different nations, we shall now return to a more regular inspection and explanation of the plan before us.

"The hall in both our houses and in those of France," Adam continued, "is a spacious apartment, intended as the room of access where servants in livery attend. It is here a room of great dimension, is finished with stucco, as halls always are, and is formed with a recess at each end, one square and the other circular, which have a noble effect and increase the variety."

The measured drawings of the Entrance Hall, published in the first and second volumes of the "Works," afford accurate particulars of the general dimensions and treatment of this apartment, although they do not give an adequate impression of the effect of the relief. Only in the case of ceilings of very lofty apartments did Robert Adam adopt such high relief as in this case (Figs. 48, 113). The Hall is 31½ ft. high, measuring to the underside of the beams of the ceiling, while its length, not including either of the two recesses, is 49 ft. 3 in., and its width 30 ft. 4 in. (see Figs. 104, 113).

[1] Fig. 112, the State Dining-Room at Syon House, is an instance of this treatment. See also Fig. 65, Croome Court, and Fig. 137, Lansdowne House.

Fig. 112. THE STATE DINING ROOM, SYON HOUSE.

In the description in the "Works" we read: "The ante-rooms on each side (of the Hall) are for the attendance of the servants out of livery, and also for that of tradesmen, etc.; these are relieved by

Fig. 113.—The Entrance Hall, Syon House.

the back stairs in the towers. That on the side of the great apartment is square, and is decorated with columns of verde antique marble, as represented in the plan and sections, which standing isolated serve to form the room and heighten the scenery." In this

description. Adam referred to the room at the south-west corner, now called the Vestibule, which is reached by ascending the staircase in the rectangular recess at one end of the Hall (Figs. 106, 115-117). In this room a space of 25 ft. square was formed by a series of columns, standing free from the walls, though adjacent on all sides except the south, where an ambulatory was formed between the columns and the wall, as in Fig. 115. The order is only about 15 ft. 6 in. in height, and leaves a space of about 6 ft. 3 in. below the ceiling. In this space figures copied from a number of famous antique statues were placed, one over each column. Engravings of the internal elevations and details of this room were published in the second and third volumes of the "Works." In the centre of the space within the columns a massive Sèvres vase with ormolu mountings now stands upon a substantial pedestal, and forms the principal feature in the room. It appears in Fig. 115. The capitals of the columns are of Greek Ionic form, and may have been copied from those at the Erechtheion. The shafts beneath are of verde antico. The cost of obtaining marble of this

Fig. 114.—Pedestal, Entrance Hall, Syon House.

Fig. 115. THE ANTE CHAMBER OR VESTIBULE, SYON HOUSE.

kind in Adam's days was very considerable: in fact, these particular columns were obtained from the bed of the Tiber, and for them the Duke of Northumberland is understood to have paid £1,000 each. There are ten such columns, in addition to the pilasters. The bases of the columns are of white marble, and have the enrichments gilded. In the decoration of the room gilding plays a very important part. The capitals of the columns, the necking beneath, and the enrichments of the frieze are all richly gilded, while the antique figures over are covered entirely with gold. In the ceiling, too, gilding was very largely used, and in two large panels of military emblems and arms. These panels are

Fig. 116.—Detail of Chimney-piece, Vestibule, Syon House.

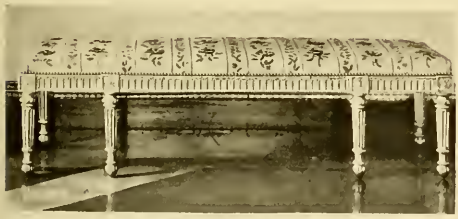


Fig. 117.—Seat, Vestibule, Syon House.

on each side of the door leading down into the Entrance Hall (see Fig. 106).

The present State Dining-Room (Fig. 112), which adjoins the Vestibule, measures 22 ft. in width by 45 ft.

in length, without the two semicircular exhedræ, and appears to be about 21 ft. high, as in the case of the Vestibule. As in the Vestibule, gilding may now be seen upon almost all the enrichments. One of the principal features in the room is formed by the chimney-piece and the treatment over. The latter resembles, in some degree, similar designs which Robert Adam made for other houses, and it is also, in general arrangement, not unlike the treatment adopted in the Library at Goodwood (Fig. 170).

The Red Drawing-Room (Fig. 110) was placed *en suite* with the Vestibule, the State Dining-Room, and the Long Gallery. "Next to the great eating-room," Adam wrote, "lies a splendid withdrawing room for the ladies, or salle de compagnie, as it is called by the French; this is varied from the other rooms by the form of its ceiling, which is coved and painted in compartments." The ceiling compartments referred to were divided into a pattern of squares and hexagons of small size. The squares contain alternately heads and lamps, while the octagons enclose circular panels, containing either paintings of classic subjects or conventional ornaments. The anthemia around the circular panels were painted in a distinctive manner on a light ground, and gilding was freely used on the ribs which separate the various panels. Beneath the cornice, the walls are covered with a richly figured silk of a crimson colour, which is stated to have been woven at Spitalfields and to be of considerable age; but, from the excellence of its condition, one might imagine it to be of comparatively recent manufacture, for the old silk damasks are usually

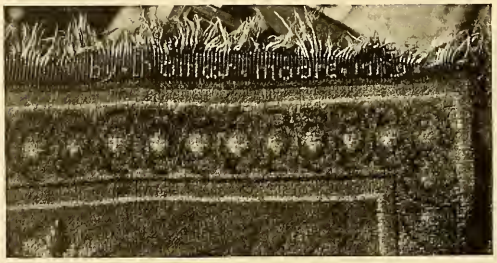


Fig. 118.—Inscription on Carpet, Red Drawing-Room, Syon House.

frayed and show the marks of time. The floor of the room is covered in the centre with a large carpet, around the border of which the old oak boards are exposed to view. This carpet is practically certain to have been designed by Robert Adam, seeing that it bears the following contemporary inscription in one corner: "By Thomas Moore, 1769" (as seen in Fig. 118). The most conspicuous features within the room are the entrance doorways and the elaborate chimney-piece, but it is doubtful whether Robert Adam was responsible for the design in these cases, either wholly or in part. The chimney-piece is of white marble, with carefully chased ormolu enrichments. The pilasters, entablature and linings around each of the two doors are of a warm cream colour, but all the enrichments and reliefs are either gilded or in ormolu. (See Fig. 119.) Mountings of the latter material occur in the frieze and the panels

Fig. 119.—Doorway, Red Drawing-Room, Syon House.

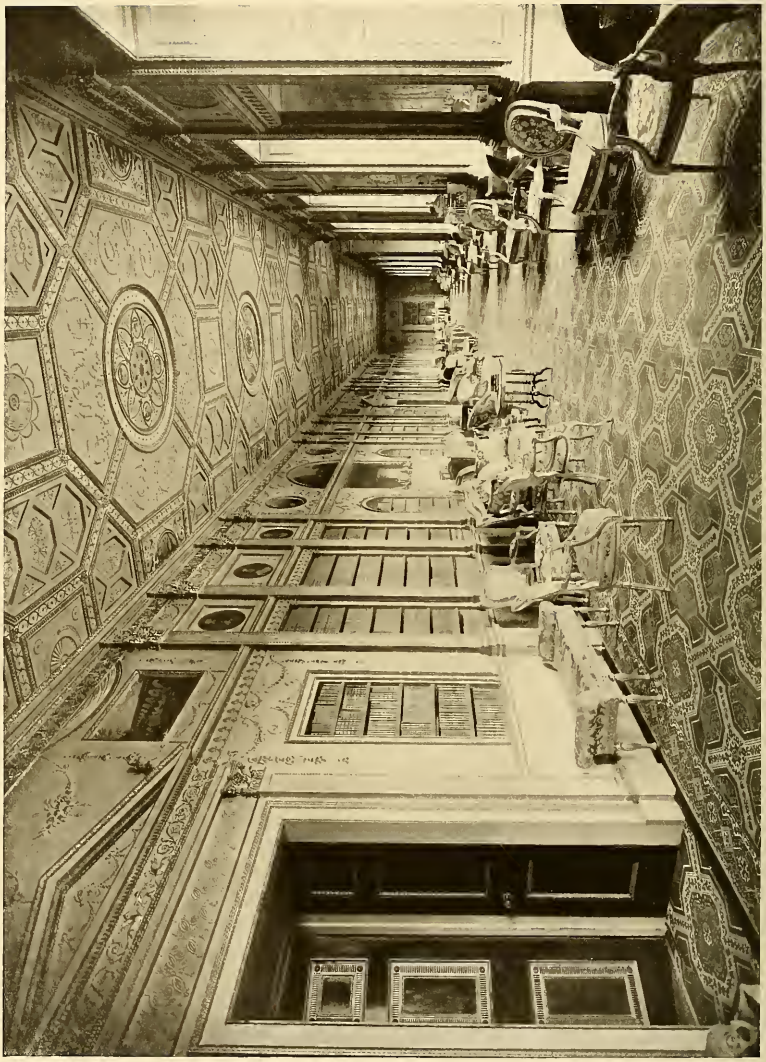


Fig. 120.—General View of the Long Gallery, Syon House. (See also Fig. 1, Frontispiece, and Figs. 46, 47, 105.)

of the pilasters, where they are secured to a ground formed of pieces of ivory.

The Library was described by Robert Adam as a gallery of great length, though rather too narrow and too low to be in the just proportion he could have wished. (See Figs. 1, Frontispiece, 46, 47, 105, and 120.) "It is, however," he continued, "finished in a style to afford great variety and amusement; and is, for this reason, an admirable room for the reception of company before dinner, or for the ladies to retire after it: For the with-drawing room lying between this and the eating room, prevents the noise of the men from being troublesome; and for this reason we would always recommend the intervention of a room in great apartments to prevent such inconvenience." Owing to the Library having been continued the entire extent of the eastern side of the house, a length of 130 ft. 6 in. was obtained. Upon one side are the windows which overlook the grounds and the river, while on the other side and at the ends of the gallery are the niches and recesses in which the books are stored. Between the windows, mirrors have been introduced. The recesses for the books, opposite the windows, were arranged in a decorative manner, so that the uniform bindings became essential components of the colour scheme. Upon both the walls and the ceiling very delicate reliefs in stucco were used, in combination with painting. Not only was the stucco work coloured, but small figure compositions, landscapes and portraits were also introduced in panels formed for the purpose. The portraits were placed in small circular panels above the bookshelves, constituting a series that represents the Dukes and Duchesses of Northumberland, since the time of Hugh, the first Duke of the present creation (Fig. 105). Among the various pieces of furniture in the room, there are some which seem to have been designed by Robert Adam, as, for example, the segmental side tables (Fig. 121). The woodwork of these tables was covered entirely with gilding, as in the case of the greater part of the furniture in this room. The table top, in one instance, is formed with a slab of white

marble, carefully inlaid with coloured compositions, in so skilful a manner that it seems probable that the work may have been executed by the Italian, Bossi, a contemporary of the brothers. Among the drawings in the Soane Collection there is a design for a similar inlaid marble slab, which was prepared for the Duke of Northumberland in 1774.[1] At each end of the library, entered

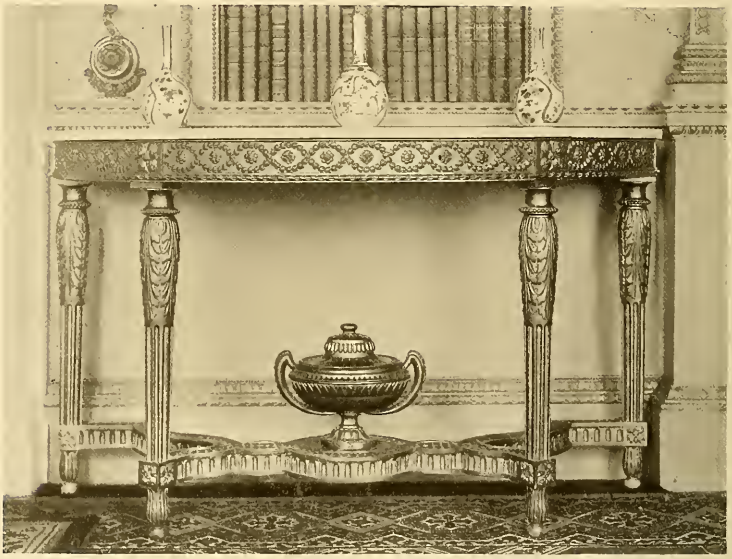


Fig. 121.—Gilt Table with Inlaid Marble Top, Long Gallery, Syon House.

only by a secret door, is a very small room contrived in the angle turret. In one case the room is circular and covered by a miniature cupola; while, in the other, a square form was adopted. The circular room originally contained a quantity of china, and the square chamber a collection of miniatures.

Among the plates in the first volume of the "Works" there

[1] Adam Series, vol. xxxix., No. 8.

Fig. 122.—Entrance Gates, Syon House, Isleworth

are two that illustrate a bridge (Fig. 16), which it was proposed to erect over the canal, between the main entrance gates and the mansion. This bridge was probably not erected, as the site is now occupied by a light iron structure. Among other works carried out by the brothers at Syon are the main entrance gates (illustrated in Figs. 122 and 123), and a small boathouse by the river.

Fig. 123.—Detail of the Entrance Screen, Syon House, showing Capital and Entablature.

Chapter VI.

KEN WOOD, BOWOOD, AND LANSDOWNE HOUSE.

Among the many large houses remodelled and extended by the brothers was Ken Wood, Hampstead, now the seat of the Earl of Mansfield. In the early part of the eighteenth century, the house belonged to the Duke of Argyll, but it subsequently passed into the possession of the Earl of Bute, and eventually into that of William Murray, who was afterwards appointed Lord Chief Justice of England, and created Earl of Mansfield.[1] It was probably about the year 1764 when Robert Adam was first consulted regarding the house, for designs bearing that date may be found in the Soane Collection; but it is generally understood that it was not until the year 1767 that the extensive alterations and additions were commenced. The principal portions of Robert Adam's scheme to be seen externally are the central part of the north or entrance front and the whole of the southern façade, including the two pavilions as shown in Fig. 124. The western pavilion was designed as an Orangery and the one at the eastern extremity as a Library and Reception Room. Upon the exterior of this portion of the house cement stucco was very largely used, and it does not seem improbable that the contract may have been one of the earliest in which this method of treatment was adopted. Possibly at this time the brothers might have completed the purchase, which they effected with Dr David Wark of Haddington, who sold to them his patent rights for some kind of stucco composition, which he invented in the year 1765. In front of the southern façade, extending away to a considerable

[1] Created Baron Mansfield in 1756 and Earl of Mansfield in 1776.

distance, lies the well-wooded park, which contains a fine sheet of water.

The finest apartment in the house is the Library[1] in the east pavilion (Fig. 125). This room is terminated at each end by a semicircular recess, separated from the rest of the apartment by an order of Corinthian columns. Without these recesses, the apart-

Fig. 124.—The South Front of Ken Wood, Hampstead, from the Park.

ment measures 36 ft. in length, but with them this dimension is increased to about 59 ft. The width of the room is 22 ft. and its height to the top of the cornice 18 ft., while that to the highest part of the segmentally curved ceiling is about 24 ft. 6 in. The painted ceiling panels were executed by Antonio Zucchi, and the

[1] The original drawings of the Library are preserved in vol. xiv. of the Adam Series in the Soane Collection.

Fig. 125. THE LIBRARY, KEN WOOD, HAMPSTEAD.

Fig. 126.—Library Alcove, Ken Wood.

stucco decoration by Joseph Rose. At the present time the ground of the ceiling is chiefly coloured pale pink, but a certain light bluish colour has been introduced around the panels, which contain paintings. The modelled enrichments have been gilded in all cases. In the "Works," Adam stated his reason for adopting such treatments, in his description of Ken Wood, where we read: "The grounds of the panels and friezes are coloured with light tints of pink and green, so as to take off the glare of white, so common in every ceiling till of late. This always appeared to me so cold and unfinished, that I ventured to introduce this variety of grounds, at once to relieve the ornaments, remove the crudeness of the white, and create a harmony between the ceiling and the side walls, with their hangings, pictures, and other decorations."

At Ken Wood not only is some of the silver plate designed by Robert Adam still preserved, but also some of the original accounts and other documents relating to the house. From these accounts we are able, by permission of the Earl of Mansfield, to make any

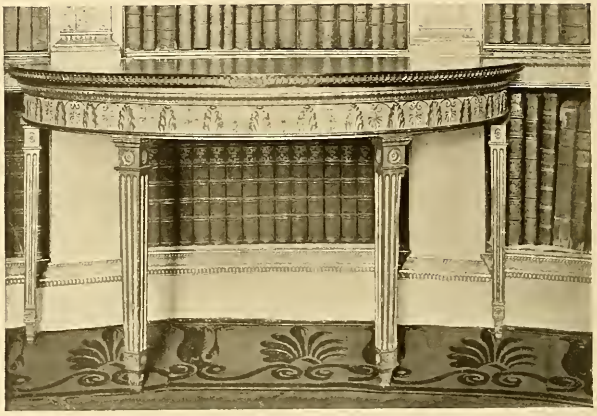


Fig. 127.—Segmental Table, Ken Wood.
(The table was only taken into the Library to be photographed.)

quotations that may seem of interest. The first account which we will mention is the one commencing :—

"The Right Honourable Lord Mansfield,
To William Adam & Co., Dr."

This account relates to the timber supplied, and contains a carefully priced schedule of the charges for Riga and Memel timber, "Peterburgh" and Gotenburg deals, in addition to other items for sawing, cartage, etc. The certificate for payment was signed by Robert Adam, at the foot of the schedule, above the receipt. From the account it appears that "William Adam & Co." was a firm consisting of the four brothers, and in order to avoid any misunderstanding the names of all the partners were clearly recorded, as in

Memoire de Mr Zucchi pour des Tableaux peints pour
son Excellence My Lord Mansfield

Dans le Plafond

Un Ovale dans le centre de 5. pied et 6. pouces de large sur 4. i. de haut
qui represente, Ercule entre la [illegible] passions. — — — £ [illegible]

4. Lunettes de 1. pied et 6. pouces de haut, sur 3 pied et 4. [illegible] de large. representant
justice qui embrasse la paix, le Comerce, la Navigation,
et l'agriculture. a 4. ghinée chaque — £ 16 : 16

4: panneaux quarrés d'1. pied et 11 pouces. Representans, la Teologie,
la Jurisprudence, le Mathematique, et la Filosophie
a 3. ghinée chaque — — £ 12 : 12 : 0

4: Medaillons de 1. pied et 11. pouces de diametre, Representants
les quatres saisons. a 3. ghinée chaque — £ 12 : 12 : 0

Dans le latereaux circulaire de la Chambre

Un Tableau en demi cercle, dessus de la porte, de 1. pied et 11. pouces
de haut sur 5. pied et 2. de large. Representant Ercule enfant
qui etouffent les deux serpents. — — — — £ 10 . 10 . 0

5: Tableaux de 8. pieds et [illegible] pouces de long sur 2 pied et 2 pouces de hauts
representans, Un Mariage; l'Enlevement d'Europe, Un Bacanalle,
Un Epithalame; et Minerve parmi les arts, sujets tous tirée
de l'antique. a 10. ghinée chaque — £ 84 . 0 . 0

London 22d Juin 1769 — Totalle £ 152 : 5 . 0
Examined by Robt Adam

Je sous signée j'ai reçu de son Excellence My Lord Mansfield
la somme contenue en present memoire.
a Londres ce jour le 30 juin 1769 Mr Zucchi

Fig. 128.—The Account of Antonio Zucchi, Ken Wood.

Fig. 129. Another interesting account is the one of Antonio Zucchi, the painter of the subjects in the library (Fig. 128). This commences with the words: "Memoire de M. Zucchi pour des Tableaux peints pour son Excellence My Lord Mansfield." Perhaps the charges of Antonio Zucchi might seem inadequate, but it must be remembered that, in addition to money being then of greater value, the services of the most able artists could be obtained for sums very considerably less than those paid for corresponding work

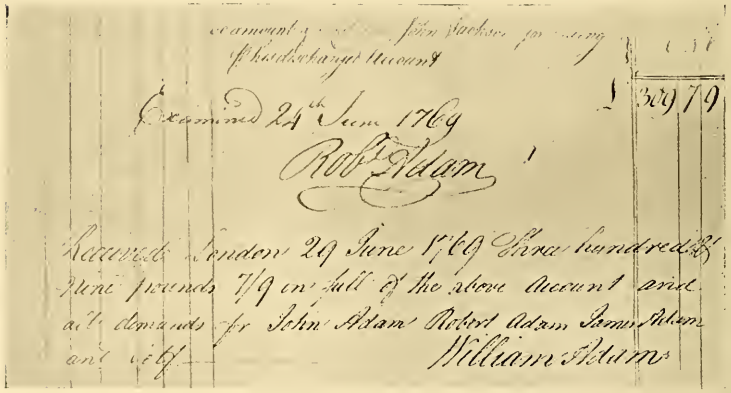

Examined 24th June 1769
Rob.t Adam
Received London 29 June 1769 Three hundred
June pounds 79 on all & the above Account and
all Demands for John Adam Robert Adam James Adam
and self
William Adams

Fig. 129.—Original Accounts at Ken Wood.

at the present time. In fact, Hogarth only received 176 guineas for the series of eight canvases illustrating the Rake's Progress, and £2,150 for the four larger canvases of the Election series now in the Soane Collection. From the accounts it appears that some of the furniture and mirrors were purchased from the second Thomas Chippendale. The fact that the certificates for payment were made in all cases by Robert Adam makes it appear probable that Chippendale and all others employed may have worked under Adam's personal direction. A typical account is the one for £340, dated, "London, June 14th, 1769," which consists of an estimate,

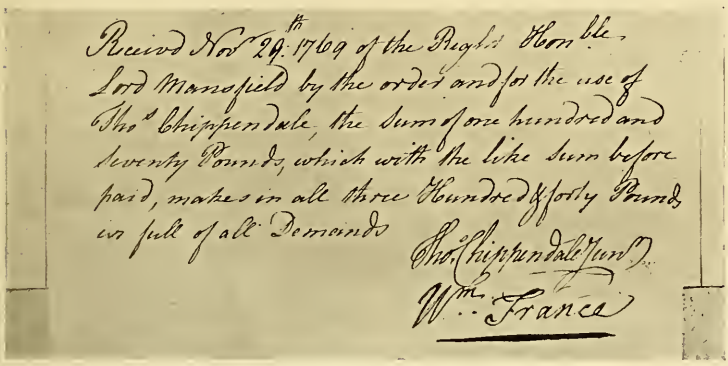
a certificate for payment and receipt combined. In this case the estimate commences with the words:—

"I promise to Deliver in about Two months from this Date to Mr Adam, Architect. The Following French plate Glass in London Silver'd, and Ready to be put up." The architect's certificate and the receipt have been written at the foot of the estimate thus—

"Robt. Adam.

"Received Jany. 27. 1770 the full Contents of this bill by the hand of Mr France and My Son and in full of all demands.

"*p.* Thos. Chippendale."


Recivd Novr 29th 1769 of the Right Honble Lord Mansfield by the order and for the use of Thos Chippendale, the Sum of one hundred and Seventy Pounds, which with the like Sum before paid, makes in all three Hundred & forty Pounds in full of all Demands

Thos Chippendale Junr.

Wm. France

Fig. 129*a*.—Original Accounts at Ken Wood.

Another instance of Robert Adam's relations with the famous cabinetmaker may be found in a receipt and bond, dated, "25th August 1769." "Received from Lord Mansfield," we read, "by a Draft upon Messrs Hoare and Co. the sum of £170. os. od. to be paid to Thos. Chippendale on account of an agreement enter'd into by him with Robert Adam Esq. & in Case the said Mr Chippendale shall not within Three Months deliver all the Glass pursuant to his Agreement in good Condition; I do engage that the said Mr

Chippendale shall upon Demand repay the Said Sum of £170. os. od. or in Case of any Neglect on his part, I hereby promise to pay the same to his Lordship. WM. FRANCE."

Among the papers there is a note from the brothers, acknowledging the receipt of their commission (Fig. 129*b*). This was written as follows: "Received London 5th January 1770 of the Right Honble. Lord Mansfield the Sum of Three Hundred pounds on Acct. for our five p. Cent upon the work done at Kenwood by

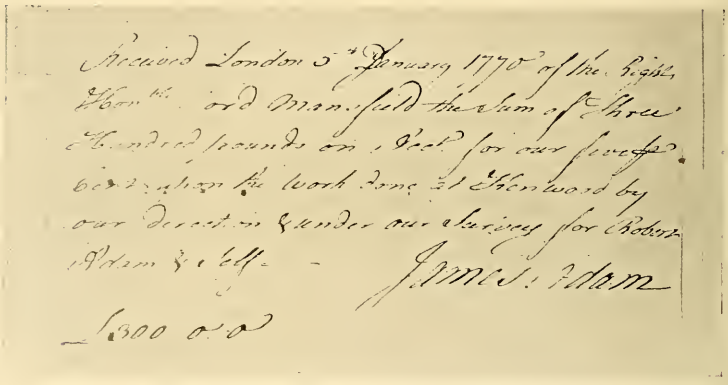


Fig. 129*b*.—ORIGINAL ACCOUNTS AT KEN WOOD.

our direction and under our Survey for Robert Adam and Self—James Adam.

"£300. os. od."

Another receipt on behalf of the brothers runs: "London 18th Febry. 1771. Received from The Rt. Honble. Lord Mansfield Sixty pounds on Acco. of my Five p. Cent for Surveying.

"*p.* ROBT. ADAM.

"£60. os. od."

Although there are at Ken Wood many pieces of furniture and

fittings that appear to have been designed by the brothers, probably one of the most interesting is the wine-cooler in the Dining-Room. This is of massive character and has been executed in mahogany and enriched with carefully chased ormolu mountings. (See Fig. 130.)

Among the earliest of those who solicited the services of Robert. Adam was John, the first Earl of Shelburne, a descendant of the ancient Earls of Kerry and an ancestor of the Marquess of Lansdowne. During the year 1754 this nobleman purchased Bowood, in Wiltshire, now one of the favourite country seats of the present Marquess.

Fig. 130.—Wine-Cooler, Dining Room, Ken Wood.

The first commission that his lordship granted to Robert Adam related to the remodelling of ceilings in the old mansion house upon this estate, which had stood long upon the site prior to the date of purchase and which still remains, forming the south-western portion of the existing group of buildings.

The earliest dated drawings for Bowood, which are preserved in the Soane Collection, were prepared in the year 1760, and therefore but a short time before the decease of the first Earl of Shelburne, who died on the 10th May 1761. After the death of the Earl, the title and estates passed to his eldest son, William,

the distinguished statesman, who was subsequently created Marquess of Lansdowne. Immediately after the death of the first Earl, Adam was engaged by the Countess of Shelburne to prepare designs for the erection of a Mausoleum at Bowood to the memory of her husband, and among the drawings which came to be executed in this way, there is one, now preserved in vol. xxviii. of the Adam Series in the Soane Collection, which bears the inscription: "Design of a Mausoleum proposed to be Built at Bowood park in Wiltshire, by the Right Honble. the Countess of Shelburne. Robt. Adam, Architect, 1761." Other alternative designs, bearing the same date, may also be found in vol. xxxix., and one of these is described in the title as a "Mausoleum and Chapple for Bowood Park." Probably while these designs were being prepared, Robert Adam was acting on behalf of William, the second Earl of Shelburne, since, on the 29th June 1761, little more than a month after the death of the first Earl, Charles Fox wrote a letter to his lordship, in which he incidentally referred to a possible future town house, remarking: "I see you have ordered Mr Adam to look out for space to build an Hôtel . . . ." The hotel was, in all probability, not commenced, since it is known that his lordship purchased in 1765 the unfinished house which Adam was then engaged in erecting for the Earl of Bute, a mansion which was duly completed and which is known to-day as Lansdowne House.

To the original building at Bowood, Adam appears to have done little more than remodel the dining-room, which he rendered one of the most interesting apartments in the house. Nevertheless, it has been erroneously stated from time to time that the original structure was erected by the brothers for John, the first Earl of Shelburne. The principal part of the work by Robert Adam is formed by the long range of buildings, which extend behind the Italian Gardens. These buildings face the south, like the front of the original house, to which they are united by the marble Staircase Hall and the Drawing-Room. Thus the original structure and the more recent buildings by Robert Adam enclose two sides of the

open space occupied by the Italian Gardens; while the pavilion or summer house, built for Henry, the third Marquess, closes in the west extremity opposite to the original house. The gardens extend about 320 ft. between the extreme buildings, and are now divided into two terraces, of which the upper one is about 61 ft. in width, and the lower one about 81 ft. The buildings erected by Robert

Fig. 131.—The Italian Gardens and Orangery, Bowood, Wiltshire.

Adam were formed around two closed courtyards—the Stable Court, measuring 110 ft. by 79 ft., and the Green Court, measuring 110 ft. by 71 ft. Between the two courts the family chapel now stands, and this structure, together with another building at the rear, completely separates the two courtyards. On the eastern side of the Green Court a suite of rooms was formed, which almost constitutes a complete house, and which is hence usually described as the "Little House." The long southern or garden side of the entire

group now contains an Orangery and also a Library and Breakfast Room; this is shown in Fig. 131. The two latter apartments have, however, evidently been altered internally since this extension was originally made. The desire of the first Marquess was to possess a building that would bear some resemblance to the vast palace of Diocletian, illustrated in Robert Adam's book, of which his lordship possessed copies. The only external portion of the palace at Spalato that could have afforded any suggestion of value in the case under consideration was the southern side, facing the harbour, where the blank wall was surmounted by the ruinous remains of a portico. Taking the suggestion afforded by this façade, 592 ft. in extent, Adam sought to gain a corresponding effect with a frontage of about 320 ft. Those who compare the garden front of the Orangery with the illustrations of the southern façade of the great wall around Diocletian's palace, will be able to discern points of resemblance in the general grouping, though not in the matter of details. One effect of treating the buildings in this way has been to emphasise their extent and to give the long façade a decidedly impressive character. Britton, in his "Beauties of Wiltshire," recorded his impression in these words: "This mansion with its appendage appears such a mass of buildings that some people have mistaken it for a small town." The difference between the original structure and the later work has, curiously, become apparent by a variation in the weathering of the stone. This is probably due to stone from a local quarry having been used in the first instance; whereas the stone used subsequently, under the direction of Robert Adam, was brought from the vicinity of Bath. The bell tower, in the centre of the south façade, which rises over the family chapel, was erected by Sir Charles Barry, who also erected the "Golden Gates," which form the principal entrance to the park. The present bell tower was, however, preceded by an earlier timber structure which may have been designed by the brothers.

The Dining-Room in the original house (Fig. 132) measures about 40 ft. in length by 30 ft. in breadth, and lies on the north

side of the house, overlooking the pleasant lawns and flower beds, which extend away to the graceful cedar trees near the Pleasure Gardens. Compared to the ornate character of the ceiling, the plain portions of the wall surface gain in value and serve to emphasise the contrast as the designer doubtless intended. The walls are now painted a pale greenish colour, while the ceiling has been tinted a certain light yellow; but in both cases the enrichments have been left white. In comparison with this delicate colouring, the paintings of Italian scenery which surround the room become masses of predominant colour, which help to complete the general effect, in which the pictorial scheme upon the walls may be seen in conjunction with the dark mahogany of the furniture and doors. The paintings have been executed since the time of Robert Adam, two

Fig. 132.—Dining-Room, Bowood.

being the work of Sir Charles Eastlake, and the others that of Stanfield; but there can be no doubt that pictures were originally intended to be introduced in the wall-panels.

When the present Lansdowne House was purchased from the Earl of Bute in the year 1765, some information regarding the house found its way into the columns of the press, and in

Fig. 133.—Lansdowne House.

the *London Chronicle* of October 1765 it was stated that the consideration paid was £22,000, an amount which was believed to be £3,000 less than the cost price. Yet the house was unfinished at the time when this transfer was effected. The illustrations of Lansdowne House occur in the second volume of the "Works," and upon the plan, elevation, and external detail, published in this volume, the inscription: "R^t. Adam, Architect, 1765,"

Fig. 134. THE BACK DRAWING-ROOM, LANSDOWNE HOUSE.

appears.[1] If this is the date when the designs were prepared, building operations must have proceeded with all possible expedition, since it appears that in the following year, 1766, the house was considered to be sufficiently advanced to be fit for residence. From the entry in the Diary of Lady Shelburne for the 14th January 1766, it appears that her ladyship and the Earl paid a visit of inspection on that day to "the new house in Berkeley Square." When the house became ready for occupation, Lady Shelburne was agreeably impressed, as we may judge from the following extract from her Diary:—

Fig. 135.—Doorway, Small Dining-Room, Lansdowne House.

"Saturday, August 20th, 1766.—I had the pleasure of coming to Shelburne House, from whence I continue this Diary.

[1] Other drawings of Lansdowne House occur in the fifth volume of the "Vitruvius Britannicus." In the "Works of R. and J. Adam," Lansdowne House is described as "Shelburne House."

My Lord was just going to Council as I arrived, with Lord Granby; we had some little conversation upon the steps, and I had full time to walk over and examine the house. It is very noble, and I am much pleas'd with it, tho' perhaps few people wou'd have come to live in it, in so unfinished a state."

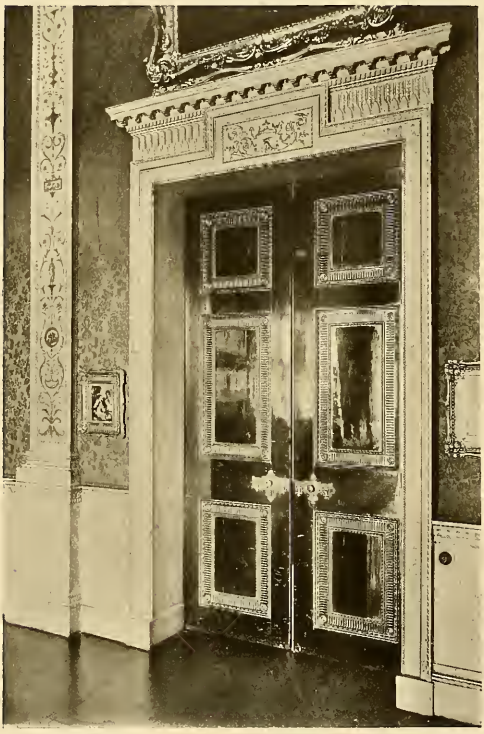


Fig. 136.—Door between Drawing-Rooms, Lansdowne House.

The plan of the ground floor of the house in the "Works" gives an approximate impression of the extent of the present building, and though some alterations have been made since the time when the engraving was prepared, these have only affected the structure in a limited degree. The spacious hall of the house is simply treated in stucco. Opposite to the entrance, a colonnade of the Roman Doric order was introduced and the entablature was continued around the room, enclosing a ceiling executed in low relief upon a geometrical basis. The reproductions of the original designs of the room in the

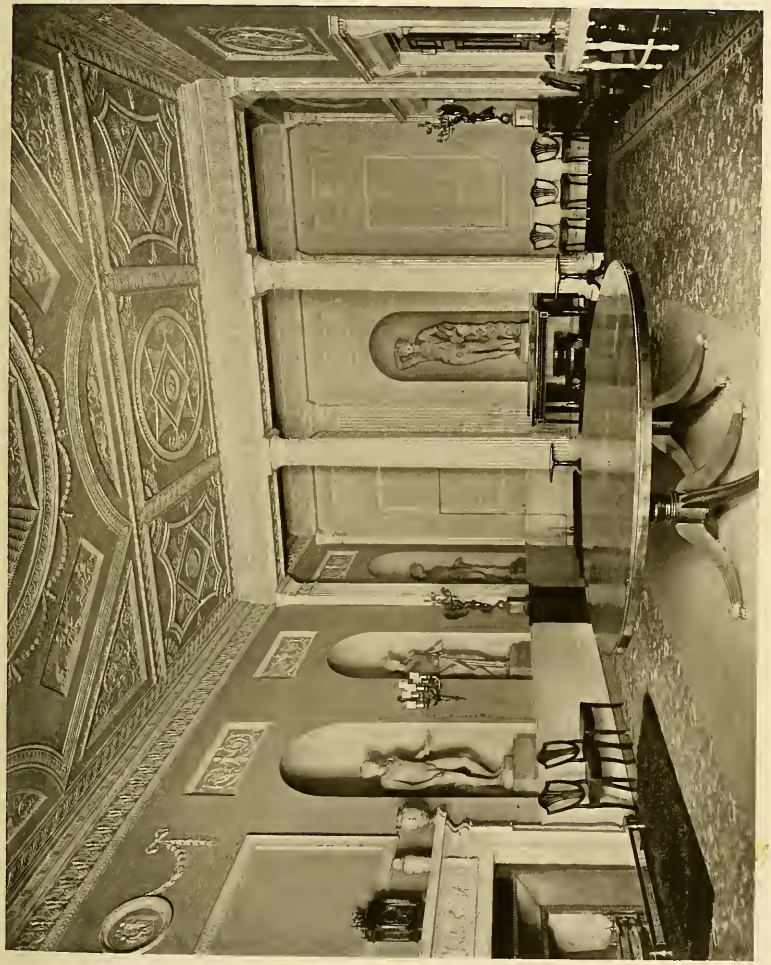


Fig. 137.—The Dining-Room, Lansdowne House.

"Works" show that very little change has been made since the time when the house was built. The front Drawing-Room was treated, both on the walls and ceiling, with bas-reliefs of Cinquecento type; it is shown in Fig. 2, p. 2. Around the back Drawing-Room pilasters with a light yellowish ground colour rise, against the old gold silk damask, which fills the spaces, above the cream dado (Fig. 134). The pilasters are very ornate in character, being enriched with light, airy arabesques of many colours, that ascend in Cinquecento fashion up the shafts to the gilded capitals above. All the arabesques on the pilasters are painted upon the ground of the panels and not upon modelling. Above the capitals of the pilasters, a modelled entablature encircles the room and encloses the ceiling (Fig. 17, p. 25), which is both modelled and painted with coloured and gilded arabesques, arranged around paintings symmetrically grouped on the ceiling. A large recessed mirror, opposite to the fireplace, forms a very conspicuous feature, and one that is characteristic of such treatments by the brothers. The recessed lunette over the mirror has also been designed in a typical manner with radial flutings, surrounding a semicircular painting. Some of the painted furniture is particularly graceful in form, and the details depicted on the chairs and settee are light and buoyant and quite in accord with the spirit of the general design. The suite is painted a certain green colour that forms a ground upon which little groups of amorini appear in light tones.

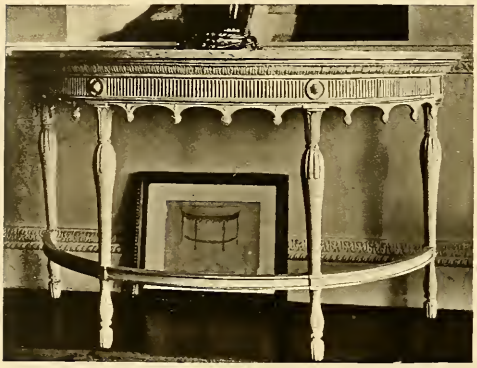


Fig. 138.—Side Table and Original Design, Dining-Room, Lansdowne House.

Fig. 139.—The Ball-Room, Lansdowne House.

In the Dining-Room the wall surface is comparatively plain and only varied by niches for sculpture and a few enriched panels, while the ceiling is much more ornate, as may be noted in Fig. 137. Underneath a small painted side table in this room, an original design by Robert Adam for the particular table has been placed, and it is possible to perceive the care and precision with which the cabinetmaker followed the details indicated by the designer (Fig. 138). In the Dining-Room, as in the Ball-Room and adjacent Corridor, there are several examples of sculpture, which belong in part to a collection made for the first Marquess by Gavin Hamilton, the Scottish painter, and other connoisseurs. The Ball-Room originally consisted of two rotundas, 30 ft. in diameter, separated by a hall of the same width. These three great apartments were planned axially and arranged *en suite*, so that a continuous vista might be obtained; but owing to the openings between the rotundæ and the hall producing an effect of severance, the three apartments were united, about the year 1778, and the present Ball-Room so formed. This apartment is now a lofty hall of stately proportions and about 100 ft. in length (Fig. 139).

Fig. 140.—A Doorhead from Lansdowne House.

Fig. 141.—Garden House, Lansdowne House.

Chapter VII.

HAREWOOD HOUSE, NOSTEL PRIORY, LUTON HOO, AND OSTERLEY.

While Lansdowne House was being built, Robert Adam was engaged upon the completion of Harewood House in Yorkshire for Mr Edwin Lascelles, who was raised to the peerage in 1790 by the title of Lord Harewood. This mansion is now the seat of the present Earl. The first stone of Harewood House was laid at the south-east corner of the original building on the 23rd March 1759. In a rare volume, published in 1822, entitled, "The Tourist's Companion of the History and Antiquities of Harewood in Yorkshire," by John Jewell, it is stated that the designs were made by Carr of York and Adam of London; but it would probably be correct to say that the house was commenced by John Carr of York and completed by Robert Adam. When the erection of Harewood House was commenced in 1759, Mr Edwin Lascelles was living at Gawthorpe, a residence which stood in the valley close by, and from

the present house the site of the old mansion may be seen in the low land beneath the terrace.

In the fifth volume of the "Vitruvius Britannicus," some engravings of the house may be found, together with some descriptive letterpress. In these remarks it is stated that the house was erected "from the designs made by Mr Carr of York," and the engravings are accordingly inscribed: "J. Carr of York Archt." The writer, however, concluded his description with the words: "The worthy owner has spared no expense in decorating the principal apartments, from designs made by Adam." From such a statement, it might be surmised that Robert Adam had merely been employed in the capacity of an artist for internal decorations; yet there are drawings dated 1766 which bear the inscription, "R. Adam. Architect," and which represent the central part of the house, as shown in the "Vitruvius Britannicus." Upon these designs a few alternative schemes for the treatment of the two lateral extensions were introduced. The drawings referred to are preserved in vol. xxxv. of the Adam Series in the Soane Collection. Curiously, the drawings are described both as "Gawthorpe House" and as "Harewood House," although they all unquestionably relate to the present building. By examination of the drawings in the Soane Collection, in conjunction with the other illustrations already mentioned, it seems practically certain that the central part of the house was designed by John Carr of York, and that for the design of the two extremities and for the treatment adopted in some of the rooms built by Carr, Robert Adam was entirely responsible. Among the designs for Harewood, in the Soane Collection, there is one by Adam entitled, "A Chimney-piece for the Hall 1762," from which it appears that while John Carr was carrying out his design for the central building, Robert Adam was also being employed.[1] The designs for ceilings, which Robert Adam made for Harewood House, were prepared during the years

[1] Since this account of the work of Robert Adam at Harewood House was written, a paper on "Carr of York" has been read by Mr Sydney D. Kitson, and printed in the *R.I.B.A. Journal* of 22nd January 1910. In the *Journal* it is stated that John Carr, like many other architects, came to be considerably influenced by the work of the brothers. Concerning Denton Park, a residence situated a little higher up the Wharfe

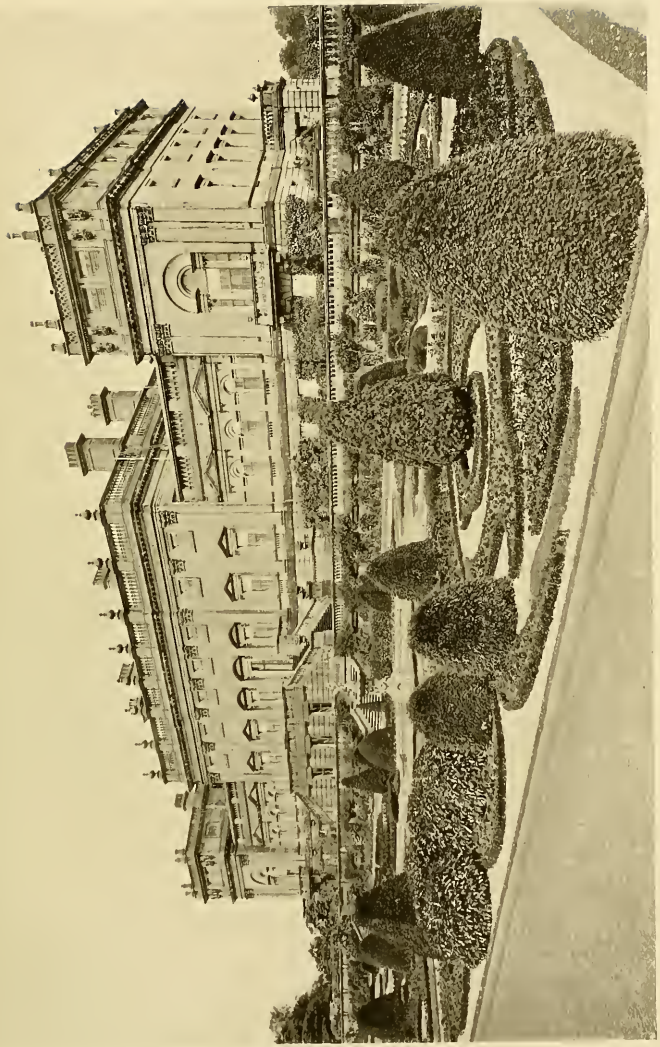


Fig. 142.—South Façade, Harewood House, Yorks., as altered by Sir Charles Barry.

1765 to 1769, when the design for the ceiling of the Gallery was executed. Finally, after twelve years of labour, in the year 1771, the house was completed, the family took possession, and old Gawthorpe House was forthwith demolished. At about the time when building operations were approaching completion, Robert Adam appears to have commenced to supervise the execution of a number of pieces of furniture, which are probably some of the finest that have been attributed to him.

The plan of Harewood House still retains, with few exceptions, the form it possessed when illustrated in the "Vitruvius Britannicus." From that work one may observe that the house, speaking generally, had been built in the form of an elongated rectangle, measuring about 148½ ft. by 85 ft.; and though many alterations have been made since, under the direction of Sir Charles Barry, these dimensions still limit the extent of the building (Fig. 142). A painting by Turner of the north-western front of the house, as it stood prior to the alterations by Barry, is now in the Harewood Collection. The external alterations by Barry have been effected chiefly by the addition of a simple upper story above the two masses at the extremities and by the addition of a massive balustrade above the central portion of the house. Smaller balusters have also been introduced above the lower portions of the building. Besides these alterations, the original tetrastyle portico on the south-eastern side has been removed and the beautiful terraced gardens formed.

The principal apartments within the central portion of the house, on the ground floor level, are the Entrance Hall, the Libraries, the Billiard-Room, the Grand Staircase, and the Music-Room. On the north-eastern side of the main building lies a suite of private rooms, overlooking the gardens, and on the western side the Dining-Room, the Gallery, and the Drawing-Room are similarly arranged.

The most important examples of the work of Robert Adam within the house occur in the Entrance Hall, the Music-Room, the

than Harewood House, we read: "In the interior decoration of Denton, Carr had thoroughly assimilated the manner of the brothers Adam, and his ceilings, door architraves and mantelpieces can hardly be distinguished from theirs."

Fig. 143.—North Library, Harewood House, Yorks.

Dining-Room, and in the stately Gallery. The Entrance Hall is an effective room of simple but severe character (Fig. 145). Around the room fluted and enriched columns project from the plain wall surface, against which the fluted shafts afford a pleasant play of light and shade. The wall treatment presents a massive appearance

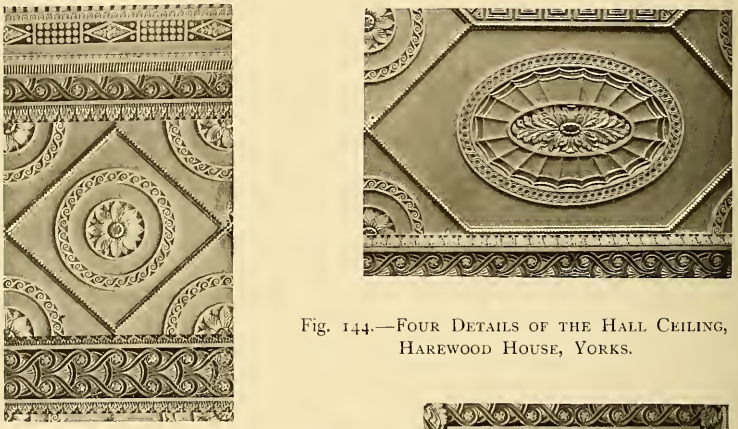


Fig. 144.—Four Details of the Hall Ceiling, Harewood House, Yorks.

compared to the ceiling (Fig. 144), which has been enriched in a light manner, though in very much higher relief than occurs in the delicately modelled panels that have been introduced upon the walls. The martial trophies which occur in the wall-panels were executed by Joseph Rose, but the rectangular panels in the centre of each side of the Hall, representing Triumphs of Mars and

Fig. 145. THE ENTRANCE HALL, HAREWOOD HOUSE, YORKSHIRE.

Neptune, were modelled by Collins. Among the examples of furniture in this room there are a number of painted hall chairs with round backs, which may have been designed by the brothers.

From Jewell's account of Harewood, it appears that the white marble chimney-pieces in the South Library were executed by Van Gelder, and that the two circular panels above, which contain reliefs, representing sacrifices of Venus and Bacchus, were the work of Collins. One of these is illustrated in Fig. 146. In the main Staircase Hall some alterations have been made since the days of Robert Adam, though there is reason to believe that some features of the original scheme have been retained. The large paintings of scenery and buildings upon the walls of the Music-Room were executed by Zucchi (see Fig. 147). The ceiling paintings were stated by Jewell to have been the work of

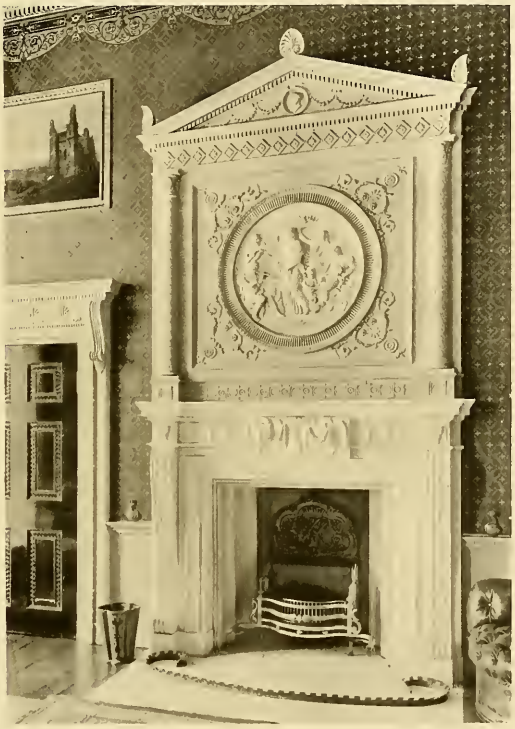


Fig. 146.—A Chimney-piece in South Library, Harewood House, Yorks.

Rebecca,[1] but it is now thought that they were executed by Angelica Kaufmann. The carpet of the room may have been designed by Robert Adam, as the treatment is a counterpart of the one he designed for the ceiling. Between the Music-Room windows two inlaid side tables and two large pier glasses with gilded frames have been placed. Both the tables and the pier glasses date from the time of Robert Adam, and it seems certain that he was responsible for their design. The ground of the table top is of rosewood, and in this the central scheme of acanthus spirals and other forms was introduced in a veneer of satin-wood and other inlays, dyed a variety of colours and also carefully engraved, as illustrated in Fig. 148. The wide and narrow bands of cross-grained wood, which may be seen at the sides of the delicate border, were veneered with tulip-wood. By comparing the scrolls of the plaster bas-reliefs upon the walls of the Music-Room with the inlaid pattern upon the top of the table, a certain similarity will probably be observed. The frames of the two tables and the legs have been gilded, but the monotony of uniform gilding has been varied by the use of a silvery shade frequently used in contemporary French work. Fig. 149 illustrates a general view of the table. There is little doubt that these side tables were executed for Robert Adam by Messrs Chippendale, Haig & Co., who were employed by Mr Edwin Lascelles to provide furniture for the new house. Moreover, in existing accounts of Messrs Chippendale, which are now in the possession of the Earl of Harewood, items may be found which relate to the charges for executing similar inlaid furniture. For example, there is the following item which is quoted from the "History of English Furniture," by Mr Percy Macquoid:—

"Nov. 12, 1773" (State Dressing-Room).—"A very large rich Commode with exceeding fine Antique Ornaments curiously inlaid

[1] Biagio Rebecca (1735-1808). This artist was born in Italy. In 1769 he became a student of the Royal Academy of Arts in London, and in 1771 became an Associate Member.

Fig. 147.—The Music-Room, Harewood House, Yorks.

with various fine woods. Drawers at each End and enclosed with foldg. Doors, with Diana and Minerva and their Emblems Curiously inlaid & Engraved, a Cupboard in the middle part with a Cove Door, a Dressing Drawer in the Top part, the whole Elegantly Executed and varnished, with many wrought Brass Antique Ornaments finely finished, £86.

A Damask Leather Cover to the Top £1."

Though no mention of the name of Robert Adam occurs in these accounts, it is considered almost certain that the furniture, executed by

Fig. 148.—Top of Side Table, Music-Room, Harewood House, Yorks.

this firm for Mr Lascelles, was prepared in accordance with designs made by Adam. It is interesting to learn from the Harewood accounts that at the commencement of the seventh decade of the eighteenth century, the art of marquetry was being practised in England by Messrs Chippendale, either under the direct control or else under the influence of Robert Adam. Once it was considered that Hepplewhite and Sheraton were the earliest of our English cabinet-makers to avail themselves of this method of treatment, but it now seems probable that the credit for the introduction of the craft is due no less to Adam and Messrs Chippendale.

The Dining-Room has been very considerably altered in compara-

Fig. 150. ADAM SIDEBOARD, PEDESTALS AND WINE-COOLER IN THE DINING ROOM, HAREWOOD HOUSE, YORKSHIRE.

tively recent times. Formerly the fireplace was set back in a semi-circular recess, more than 21 ft. in diameter, while paintings by Zucchi were to be seen upon the walls. Now, both the recess and the paintings have been removed. In all probability the chimney-piece is the one by Van Gelder which was originally erected in the centre of the side wall of the Gallery. Fig. 150 illustrates the fine Adam side-board, pedestals and wine cooler. Comparatively few examples

Fig. 149.—Side Table, Music-Room, Harewood House, Yorks.

of contemporary work were prepared with so much care and so admirably finished. In this case the work was enriched with an inlaid veneer, as in the case of the two side tables in the Music-Room, but it was further adorned by the use of chased brass mountings, which were worked so excellently as to rival the work of Gouthière himself. Like the Music-Room side tables, rosewood, satin-wood, and tulip-wood are again the principal veneers employed. The skill with which these were used shows that the art, though quite

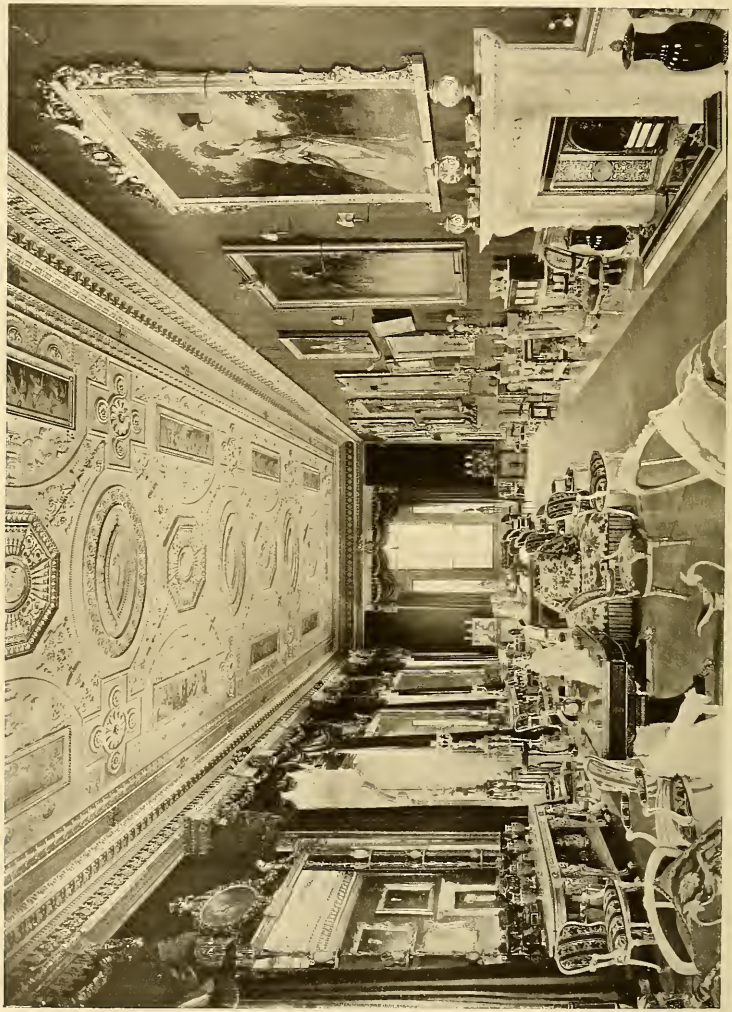


Fig. 151.—General View of Gallery, Harewood House, Yorks.

an innovation in this country, was being practised here with a degree of dexterity that recalls the excellence of some of the best coeval French work. An excellently inlaid top occurs on a semi-oval side table, which stands between the Dining-Room and the south Drawing-Room (Fig. 13). In this instance the light veneer upon the table top is almost entirely satin-wood, the festoons and other forms having been made from wood dyed a variety of colours.

The Gallery (Fig. 151) is an apartment which extends along the whole of the south-western façade of the house and so attains a length of 77 ft. In addition to the fine collection of objects of vertu which this room contains, the elaborate ceiling always attracts attention. A portion is shown in detail in Fig. 152. In any photographic reproduction, the effect of a ceiling of this kind is to some extent lost, owing to some of the colours looking unduly dark and the gilded enrichments almost black. The colours introduced in the ceiling are for the most part of light weight and consequently contrast effectively with the richer colour of the walls. The ceiling paintings are stated to have been the work of Angelica Kaufmann, but Jewell, perhaps erroneously, attributed them to Rebecca.[1] According to the same writer, the stucco-work was executed by Rose, in addition to the work in the Entrance Hall. "The ceiling . . . ," Jewell wrote, "is esteemed the first of its kind in England," and it is quite possible that upon few others did Rose expend as much pains as he did in this case. It appears that lead was employed to some extent in the execution of the ceiling, for, when a fire occurred in the Gallery some years ago, lead is stated to have melted and caused a portion of the ceiling to collapse.

Between the windows along the side of the Gallery four stately pier glasses were placed, above gilt console tables, designed to receive objects of vertu. Though the objects vary in each instance, perhaps the most pleasing collection is that on the table which bears the

[1] The designs by Robert Adam for this ceiling are dated 1769 and are now preserved in the Soane Collection.

delicately wrought timepiece of the ill-fated Queen Marie Antoinette (Fig. 153). The effect of the mirrors is mainly due to the termina-

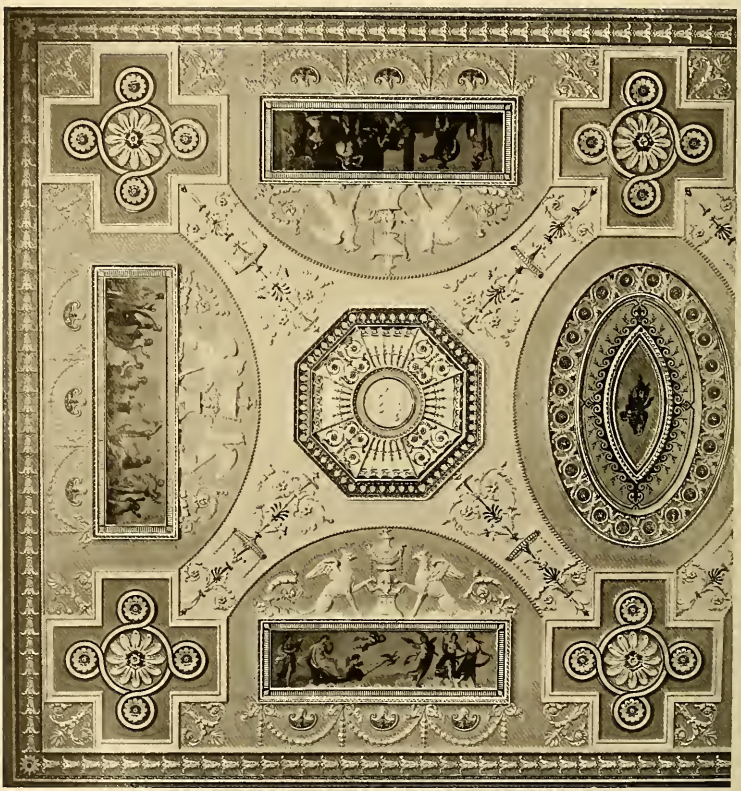


Fig. 152.—Detail of Gallery Ceiling, Harewood House, Yorks.

tion at the top of each glass, where an oval painting was introduced in a gilt frame, from which garlands of roses depend, resting upon the shoulders of little winged cherubs. Each pier glass was divided into

Fig. 153.—Pier Glass, Gallery, Harewood House, Yorks.

three panels by two slender stems of ornamental forms, beneath each of the cherubs at the top of the frame. These stems, like the remainder of the work, were gilded. In most cases, such enrichments have been made in a durable composition which adheres firmly to the surface of the glass. The design for the pier glasses was probably considered together with that for the curtain-boxes,

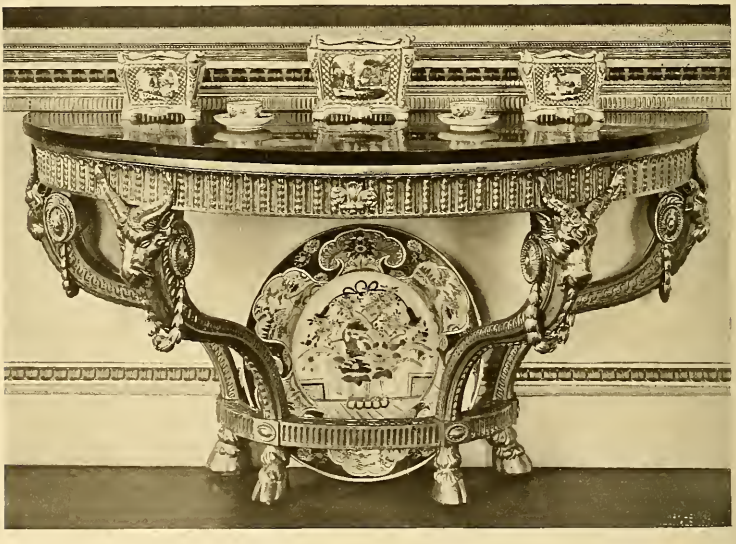


Fig. 154.—Semi-Oval Side Table in Gallery, Harewood House, Yorks.

curtains, garlands, and tassels, as the general effect suggests. Regarding the upper portion of the curtains, Jewell wrote: "Over the seven windows are some rich mock curtains hanging in festoons and apparently ready to let down at pleasure, formed of wood carved and painted under the directions of Mr Chippendale in so masterly a manner as to deceive every beholder." In the centre of the Gallery there is a fine inlaid writing-table, which was executed in

Fig. 155. INLAID WRITING-TABLE IN THE GALLERY, HAREWOOD HOUSE.

a somewhat similar manner to the side-board and pedestals in the Dining-Room; it is represented in Fig. 155. As in the case of these pieces of furniture, it seems equally probable that the work was performed by Chippendale under the directions of Robert Adam. Like the examples just mentioned, the veneer forming the ground is rosewood, but satin, tulip, and other woods were also adopted for

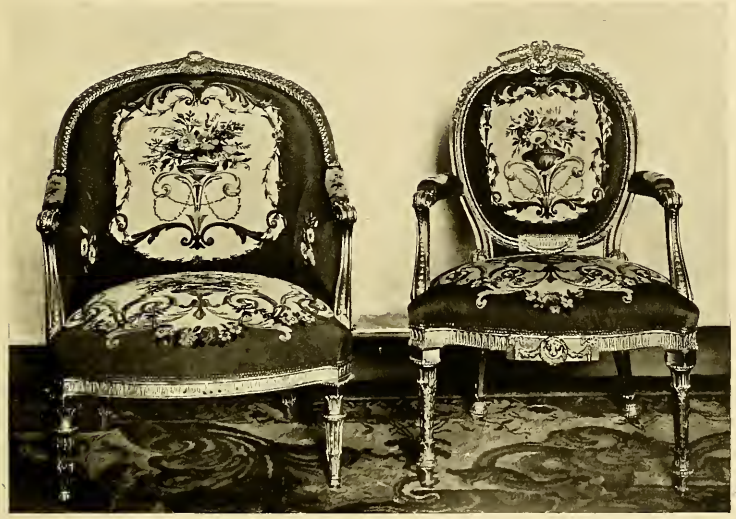


Fig. 156.—Tapestry Chairs, Gallery, Harewood House, Yorks.
For Sofa, see Fig. 12.

the pattern and borders as in the other fittings. Like the side-board, chased ormolu mountings were also used, and these were again excellently worked. The table is of a substantial character, measuring almost 7 ft. in length and 4 ft. in breadth. Among the furniture in the Gallery, two semi-oval console tables with rams' heads form conspicuous features. One of these is shown in Fig. 154. The frame and supports were, in each case, entirely gilded, but the tops

Fig. 157.—Pedestal, Main Staircase, Harewood House, Yorks.

of the tables were inlaid, somewhat similarly to the other work of this description, to which reference has already been made. Two gilded chairs and two sofas belong to this room, together with some cream and gold chairs (Fig. 41, p. 66). The sofas (Fig. 12, p. 19) were also gilded, and were upholstered with the same kind of tapestry as the two chairs, which formed part of the same suite. The light coloured fields of the tapestry are surrounded in each case by a rich Rose du Barri ground, as in Fig. 156.

In order to direct the laying-out of the grounds, the services of Launcelot Brown were secured, as in so many other cases. The first contract which was made with Brown included the formation of the lake, and amounted to £5,500. This, however, proved insufficient, and it was found necessary to make a further arrangement, by which Brown received in addition the sum of £3,500. After the preliminary difficulties had thus been overcome, the work of planting was commenced, and in this way the total cost of completing the original design amounted to the sum of £16,000. Yet this was but initial expenditure, for other costly operations have since been undertaken.

Prior to the memorable year 1768, when the brothers commenced to erect the Adelphi Buildings, Robert Adam was engaged upon a number of important commissions, which have not hitherto been more than incidentally

mentioned. Among these undertakings were the various works at Nostell Priory, Luton Hoo, and Osterley. Nostell Priory was built by James Paine for Sir Rowland Winn, the fourth baronet, who was one of the ancestors of Lord St Oswald, the present owner. Paine was a very young architect when he prepared the design for Nostell; in fact, it has been stated that he had only attained his nineteenth year at the time. If this statement should be correct, the commencement of building operations would probably date from about the year 1735,[1] since Paine was born in 1716. According to the Rev. Joseph Hunter,[2] the historian of South Yorkshire, the design of the house was based upon one which Sir Rowland, the fourth baronet, "had seen during his travels on the Continent." Engravings of the original house were published in 1767, in the fourth volume of the "Vitruvius Britannicus." From this source it will be seen that the main building, a structure about 160 ft. by 80 ft. in extent, was united by means of curved corridors, with four small pavilions about 50 ft. square. By this arrangement two courts, flanked by the pavilions, were formed before the long façades, which have eastern and western aspects. "This house," the Rev. Joseph Hunter wrote in his "South Yorkshire," "is of great extent and magnificence; but the third Sir Rowland,[3] seemingly not content with the house his father had built, employed Adams (Robert Adam) to give him designs for four new wings, two to be erected on the east and two on the west fronts. He only lived, however, to see the erection of one. . . ." The wing which Adam designed, still remains and may be seen at the northern extremity of the east front. In addition to the structural work, Robert Adam was also employed to remodel some of the internal apartments. Judging from the evidence afforded by the drawings in the Soane Collection, it seems most probable that the internal alterations were

[1] Nostell Priory is also stated to have been built in the year 1751.

[2] *Vide* "South Yorkshire," by Rev. Joseph Hunter, London, 1828-1831, 2 vols.

[3] Sir Rowland Winn, the third of that name, but the fifth baronet. Sir Rowland succeeded his father in 1765 and died in 1785.

executed about the year 1766, or almost immediately after the succession of Sir Rowland Winn, the fifth baronet, and that the external work was commenced about the year 1776. Among the drawings in the Soane Collection, designs for a ceiling, a chimney-piece, and a hall chair for Nostell have been preserved and all these bear the date 1766. Designs for other work at this house may also be seen in the same collection, and it will be found that these have been prepared at a variety of subsequent dates, even from so late as 1783, when a drawing for a ceiling was executed. Among the apartments that have been remodelled under the direction of Robert Adam are the Upper Entrance Hall, the Drawing-Room (Fig. 158), the Small Library and the Tapestry Saloon. In other rooms, traces of work by the brothers may be seen, as in the Dining-Room, where there are wall-panels of Cinquecento character, such as Adam might have introduced. Nostell Priory must, however, be remembered not only on account of the structural work of the brothers, but also as one of the few houses that still retain fine examples of furniture designed by Robert Adam.

Luton Hoo, or Luton Park House, as it was called in the eighteenth century, is an extensive mansion, which was erected by the brothers for the Earl of Bute. An impression of the scale of the house may be formed from the dimensions of the façades, which extend 244 ft. and 149 ft. (Figs. 159, 160). The estate and former residence are said to have been purchased by the Earl in 1762, for the sum of £111,000. Robert Adam was engaged at the Hoo prior to the year 1767, when building operations were commenced. The extent to which the brothers appreciated the interest that the Earl had taken in their welfare is shown by some of the opening words in the Preface to that part of the "Works" in which the designs were published. "We are happy," we read, "in having this opportunity of expressing to the world that gratitude which we never ceased to feel, for the protection, favour, and friendship with which we have always been honoured by his Lordship." During recent times, the mansion has been known as the residence of

Fig. 158.—The Drawing-Room, Nostell Priory, Yorks.

Madame de Falbe, the wife of the Danish Minister; but the house and estate have since passed into the possession of Sir Julius C. Wernher, Bart.

Osterley House, Isleworth, one of the seats of the Earl of Jersey, was originally built about 1577 by Sir Thomas Gresham.

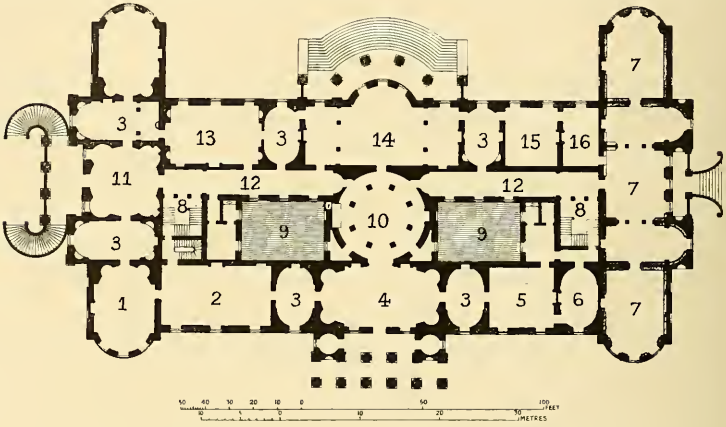


Fig. 159.—Plan of Principal Story of Luton Hoo, as First Intended to be Erected.

1. Common Eating Room.
2. Great Eating-Room.
3. Ante-Rooms.
4. Hall.
5. Bedchamber.
6. Lady's Dressing-Room.
7. Library.
8. Great Stairs.
9. Court.
10. Tribune.
11. Vestibule.
12. Corridor.
13. Drawing-Rooms.
14. Saloon.
15. Instrument-Room.
16. Book Room.

Very shortly after the completion of the work, the house was visited by Queen Elizabeth, who was entertained by Gresham in a princely manner that was long remembered. After certain changes of ownership, the house and estate were eventually purchased in 1713 by Mr Francis Child, the banker, who is stated to have restored the original building which had become dilapidated. From the Child family the property subsequently passed by marriage into

the possession of George Child-Villiers, the fifth Earl of Jersey and the grandfather of the present owner. From the drawings of Osterley House, in vol. xliii. of the Adam Series in the Soane Collection, it is evident that Robert Adam was engaged, during the year 1761, in preparing designs for structural work at the house

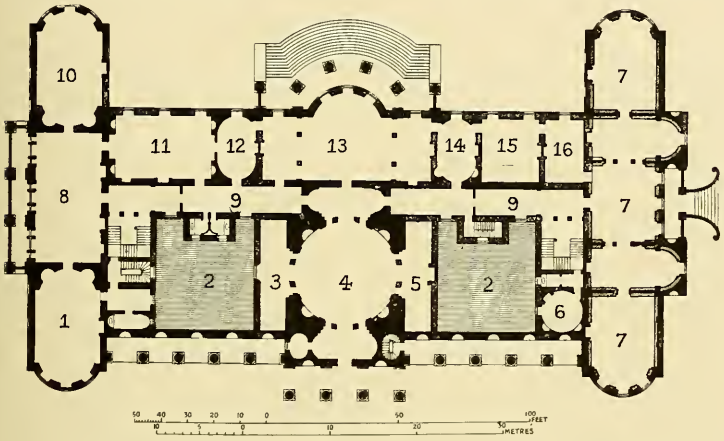


Fig. 160.—Plan of Principal Story of Luton Hoo, as Erected.

1. Dining-Room.
2. Court.
3. Recess for Great Organ.
4. The Hall.
5. Recess for Organ Barrels.
6. Powdering-Room.
7. The Library.
8. Great Ante-Room.
9. Corridor.
10. Withdrawing-Room.
11. Withdrawing-Room
12. Ante-Room.
13. Saloon.
14. Lord Bute's Dressing-Room.
15. Bedchamber.
16. Book Room.

for Mr Child; but this work may have consisted merely in making minor alterations and may not have included any portion of the general restoration of the structure. It is probable that the brothers were responsible for designing the large hexastyle double portico of Ionic columns, which now stands in the centre of the east front, at the top of the broad flight of steps, that give access to the courtyard. This portico with its pediment is one of the most

conspicuous features of the exterior and it is usually the first portion of the building to be observed by anyone approaching the house.

Very shortly after the drawings, which have been referred to, were prepared, Mr Francis Child died and was succeeded by his son, Mr Robert Child, who soon afterwards commenced to obtain from Adam a series of designs for a variety of subjects within the house. Sometimes the designs were for furniture and fittings; but there are also among them a number that relate to works of a structural character within the building. The extent to which the remodelling of the interior had progressed in 1773 is indicated by Horace Walpole, in a piece of banter addressed to the Countess of Upper Ossory and dated 21st June of that year. In this letter, we read the following remark relating to Osterley House: "There is a hall, library, breakfast-room, eating-room, all chefs-d'œuvre of Adam, a gallery 130 ft. long, a drawing-room worthy of Eve before the Fall. Mrs Child's dressing-room is full of pictures, gold filigree, china and japan. So is all the house; the chairs are taken from antique lyres, and make charming harmony; there are Salvators, Gaspar Poussins, and to a beautiful staircase, a ceiling by Rubens." In another of Walpole's letters, dated 16th July 1778, and addressed to the Rev. William Mason, an account will be found of the condition of the work five years later. "Mr Nicholls and I," Walpole wrote, "went last week to see the new apartment at Osterley Park. The first chamber, a drawing-room, not a large one, is the most superb and beautiful that can be conceived, and hung with Gobelin tapestry and enriched by Adam in his best taste. . . ." The next room we are told is "a light plain green velvet bedchamber." The bed is stated to have been of "green satin richly embroidered with colours," and to have had eight columns. "Round the outside of the dome," Walpole added, "are festoons of artificial flowers." Reference was also made to the Etruscan dressing-room. This room derived its name from the character of its decoration, which was suggested by the colour schemes of antique vases, which were then supposed to have been made by the Etruscans. There can be little doubt that

Robert Adam was influenced to adopt such treatments by connoisseurs and dilettanti, who were very deeply impressed by the beauty of some of the pottery which had then been quite recently discovered. In vol. xvii. of the Adam Series in the Soane Collection there is a design in the so-called Etruscan taste for a chair, which is of severe character, having tapering, square legs and a rectangular back. This drawing has been inscribed, "Chair for the Etruscan Dressing Room at Osterley"—"Adelphi, Janry 25. 1776." Walpole's description of the bed, in his letter to Mr Mason, agrees substantially with that of the present State Bed, the only variation of any

Fig. 161.—The State Bed at Osterley. (From a drawing in the Soane Collection.)

moment being a difference in the number of columns. Four alone now remain, but the difference may be due to a subsequent alteration. The design for the State Bed, which is now preserved in vol. xvii. of the Adam Series in the Soane Collection, bears the date 1775 (Fig. 161). In the Dining-Room some of the chairs with lyre backs, to which Walpole referred, are still retained. The Gobelin Tapestry Room, which the same writer described as "the most superb and beautiful that can be conceived," remains intact, just as it appeared in 1778 when the words were written. A design for the ceiling of this room is among the drawings in the Soane Collection, and upon it there is the inscription, "Ceiling of the Tapestry Room at Osterley, 1772" (Adam Series, Soane Collection, vol. ix., No. 206). In another volume, in the same collection, a design may be seen, which is entitled, "Glass frame for the Tapestry Room at Osterley, 1775" (Adam Series, Soane Collection, vol. xx., No. 42).

Among Robert Adam's early clients was Sir James Lowther, the Member of Parliament for Cumberland and Westmoreland, who was raised to the Peerage in 1784 by the title of Earl of Lonsdale. To what extent the work designed by the brothers for Sir James was executed may not be ascertainable, on account of subsequent structural alterations and remodelling, but it is by no means improbable that they carried out work at Penrith Castle and Whitehaven Castle, in addition to undertaking a number of other commissions. Among the designs for Sir James Lowther in the Soane Collection, there is a perspective view of Lowther Castle, Penrith, dated 1767.

Fig. 162.—Door, 3 Stratford Place.

Fig. 163.—Castle Green Gates, Kimbolton.

Chapter VIII.

THE BUILDING OF THE ADELPHI AND CERTAIN CONTEMPORARY EVENTS.

Prior to the time when the Adelphi Buildings were erected, John Adam, the eldest of the brothers, was busily engaged in Scotland, where he appears to have practised independently. Probably the experience which he had gained in his appointment under the Board of Ordnance caused his services to be acceptable to public authorities, since we find that during the years 1767-1772 he was employed to erect the Jamaica Street Bridge, over the Clyde at Glasgow. The designs from which the work was executed were prepared by William Mylne, who is stated to have collaborated with his brother, Robert, the builder of the Blackfriars Bridge in London.[1]

[1] See "Master Masons to the Crown of Scotland and their Works," by the Rev. Robt. Scott Mylne, M.A.

The bridge has now been demolished, but it is known to have been a large and commodious structure, which consisted of "seven large arches of the breadth of 30 ft. clear gateway, and 494 ft. long": the work is stated to have been erected for the sum of "£8,000, with the addition of a parcel of materials purchased some time before by the Magistrates and Council, and which cost upwards of £500."

In Miss E. Meteyard's "Life of Josiah Wedgwood," many letters of the famous potter have been inserted, and among these there are a few in which reference to the brothers has been made. In a letter dated the 1st of March 1768, we read: "I have hired a modeler for three years, the best I am told in London, he serv'd his time with a silversmith, has worked several years at a China works, has been two or three years carving wood and marble for Mr Adams, the famous Architect, is a perfect master of the Antique stile in ornaments, vases, etc. etc., & works with equal felicity in Clay, wax, wood, or stone." The clever craftsman does not seem to have been a desirable person, and only remained a very short time in Wedgwood's service. According to Miss Meteyard, Wedgwood always sought to maintain "a genial intercourse" with the brothers, in order that he might be able to persuade them to use "terra-cotta ornaments," for "he was aware," this writer added, "from the wide range of their employment, they had much power in this respect."

In the centenary article, upon Robert Adam, which appeared in *The Builder* on 5th March 1892, the Editor wrote: "There is an anecdote we remember to have read (but cannot give the source of it) of Robert Adam's reply to the agent of some nobleman who was very much offended because the architect would not waste time in waiting two or three days to have an interview with him about a building: 'Does he expect that I, who have been presented to nearly all the crowned heads in Europe, am to waste my time waiting on his pleasure?'" Possibly the story may have been modified in course of narration. An account of Adam that seems to convey a much more accurate impression of his personal qualities and dis-

position may be found in the "Early Diary of Frances Burney,"[1] who was then only about eighteen years of age, yet, notwithstanding, a close observer and an admirable diarist. The Diary narrates that in April 1770, when the Adelphi was being built, Robert Adam and one of his brothers found time to be present at a dance and supper given by Captain and Mrs Debieg, to a few acquaintances in honour of the election of Mr James Dundas to Parliament for Linlithgowshire. The party is recorded to have consisted of Miss Burney and her sister, Fanny, the writer of the journal; Mr James Dundas; Major Dundas; Mr John Dundas; Miss Peggy Adams;[2] Miss Stuart; Miss Dalrymple; Sir Harry Seaton; Mr Adams; Mr —— Adams, his younger brother, and a few others. From subsequent references, it appears that the two gentlemen last named were Robert Adam and one of his younger brothers, either James or William. Robert Adam, we are told, was "very sensible, very polite, and very agreeable," and the younger brother "a well-behaved good sort of young man." "During the time of rest," the writer added, "I was happier than in dancing, for I was . . . more pleased with the conversations I then had with Mr Dundas, Mr Adams, and others, than with my partners, and they all in turn came to chat with me, with as much good humour as if I had been as good a talker as

Fig. 164.—Doorway in Adam Street, Adelphi.

[1] "The Early Diary of Frances Burney, 1768-1778," edited by Annie Raine Ellis, 2 vols., London, 1889.

[2] Perhaps Margaret Adam, one of the unmarried sisters of the brothers.

I am a listener." "When supper was over," the diarist recorded, "all who had voices worth hearing were made to sing—none shone more than Mr Adams; though in truth he has little or no voice . . . yet he sung with so much taste and feeling that few very fine voices could give equal pleasure."

In the year 1768 Robert Adam was elected a Member of Parliament for Kinross-shire. Concerning the political sympathy of Robert Adam and his brothers, at this time, there can be little doubt, for as Walpole recorded in his "Memoirs of George III.," they "were attached particularly to Lord Bute and Lord Mansfield," and were, moreover, "zealous politicians." The Parliament in which Robert Adam served was the thirteenth since the Union of England and Scotland. On the 10th May 1768 the first session was opened by the king, and on the 30th September 1774 the last sitting was concluded. In those days the counties of Clackmannan and Kinross enjoyed the privilege of electing one representative by turn. Thus for the twelfth and fourteenth Parliaments, Clackmannan elected a representative on each occasion; while, for the eleventh and thirteenth the selection was left to Kinross-shire. At the time of this election Robert Adam was described as of Dowhill, Kinross-shire.[1] In Millar's "Fife Pictorial," it is recorded that the Dowhill estate, the ancient seat of the Lindsays, was purchased by William Adam, senior, who conferred it upon his son Robert. The estate was subsequently incorporated with that of Blair-Adam, which it adjoins. It has been frequently stated that, in consequence of entering Parliament, Robert Adam was obliged to relinquish his appointment as Joint Architect under the Board of Works, but this statement is not supported by the official records, for we find that he continued to be present at the meetings of the Board until the 22nd September 1769, when he resigned, and was succeeded by his younger brother, James.

A few weeks before Robert Adam took his seat as a Member

[1] Dowhill Castle still remains and may be seen upon an eminence close to Barns House, Blair-Adam, at no great distance from the foot of Benarty Hill.

of Parliament, the brothers agreed to lease Durham Yard, the subsequent site of the Adelphi Buildings,[1] at a yearly ground rent of £1,200. The agreement to lease the property was made with the Duke of St Albans, the ground landlord. Although it was arranged that the duration of the lease should be ninety-nine years from Ladyday 1768, the document was not signed until the 23rd June 1769, almost a year after building operations had been commenced. It is recorded, in fact, upon the illustration of the Adelphi Buildings,[2] in the third volume of the "Works," that this undertaking was commenced in July 1768. When the brothers purchased the site, it was an unwholesome quarter full of ruinous

Fig. 165.—"The Royal Terrace," Adelphi. (From Malton's "Tour of London.")

[1] The site was formerly occupied by old Durham House and from this the name of Durham Yard originated. Regarding this district, consult "The Adelphi and its Site," by Henry B. Wheatley, F.S.A., London, 1885, and also "The Literary History of the Adelphi and its neighbourhood," by Austin Brereton, London, 1907.

[2] The place-name Adelphi, derived from the Greek ἀδελφοί—brothers, was adopted by the Architects, who also called the streets after their Christian names.

hovels which sloped down sharply to the river, where the banks of mud suffused the air with foul gas and noxious fumes. Yet the brothers conceived a scheme which, they believed, would overcome all these defects and render the slum a salubrious residential quarter of unrivalled character. In order to overcome the disadvantage of building on an inclination, and of erecting houses so close to the vapours that lie upon the surface of the water, they raised the whole of the residential area to the level of the Strand by constructing a series of vast vaults in brickwork (Fig. 165). These vaults they understood, at the time, would be used by the Government as store-houses, and that, in this way, the cost of the great substructure would be in a large measure defrayed. In order to keep down the cost, the bricklayers and labourers, we are told,[1] were brought from Scotland and paid wages such as they would have received at home. This remuneration is said to have proved insufficient to satisfy the workmen, when they discovered that higher wages were to be obtained in London. A strike resulted, but the brothers, we are told, resorted to Irish labour instead, and so completed the work. In spite of delays, building operations seem to have progressed at a good pace, for there are in the Soane Collection a number of designs for ceilings for Adam Street, Adelphi, which date from so early as 1769. In the year 1771 the brothers promoted the memorable Bill, by which they sought to reclaim land from the river Thames, in order to complete their scheme of development. The preamble of the Bill sought to prove that between Westminster Bridge and Blackfriars Bridge the river was too wide and that consequently the current was not sufficiently rapid, and that the only remedy would be to reduce the width of the stream, and that to this end John Adam, Robert Adam, James Adam, and William Adam and James Paine, architects, and certain others sought powers to erect an embankment, at their own cost, in front of their respective properties. In opposition to the Bill, the authorities of the City of London entered a petition and resolutely opposed the scheme.

[1] See "Pilgrimages in London."

Fig. 166.—Doorway and Lamp Standard, No. 13 John Street, Adelphi.

Unsuccessful in their opposition, the City decided to appeal directly to the King. This decision was adopted on 3rd May 1771. "At a court of common council held at the Guildhall," we read, "a petition to the King, relative to the Bill for the embankment at Durham-yard, was read and agreed to; and the sheriffs attended by the city remembrancer, went to St James's and presented the said petition to His Majesty." Nevertheless, on the 8th May 1771, royal assent was given to the Bill. Undeterred by the enactment (12 Geo. III., cap. 34, 1771), the City authorities determined to persist still further, and, on the 10th July, an opportunity was afforded them to again present to the King a petition, which amounted to nothing less than a protest. "We, therefore, your

Remonstrants," the petition concluded, "again humbly supplicate your Majesty to restore our rights, and to give peace to this distracted nation by removing your present wicked and despotic ministers for ever from your councils and presence." From these words it will be seen that the Embankment Act had come to be regarded as one of a series of grave political injustices. But George III., in answer to the petition, administered a rebuke, concluding with the words: "it is therefore with concern that I see a part of my subjects still so far misled and deluded, as to renew, in such reprehensible terms, a request with which I have repeatedly declared I cannot comply."

The scheme undertaken by the brothers upon the Durham Yard site was of a most ambitious character for private enterprise, and it is possible that, if a less extensive project had been undertaken, an attempt might have been made to treat the buildings in a more monumental manner. Some idea of the original effect may be formed from the old engravings, in which a wharf and the series of huge arches, faced with yellow stock bricks, are shown by the river side; while above, in a smaller scale, the residential buildings of Adelphi Terrace appear. In those days, these buildings too were faced with yellow stocks and stucco: in fact, it was not until within comparatively recent times that the original exteriors were concealed by the present elaborate treatment in cement.

In the year 1770 some of the ceilings of the houses facing the terrace were designed, together with one for the Adelphi Tavern. Yet it was not until the following year that the Durham Yard Embankment Bill was passed. Among the buildings erected by the brothers upon the Adelphi site, the Adelphi Chapel and the building for the Society of Arts[1] may be mentioned. The chapel was built for the Rev. Augustus Toplady, and stood at the corner of James Street and William Street. When the congregation left the building many years ago, it passed into the hands of Messrs Coutts, who retained possession until they removed to the north side of the Strand some years ago. The site is now in the possession

[1] Now the Royal Society of Arts.

Fig. 167.—The Royal Society of Arts, John Street, Adelphi.

of the London County Council. The Society of Arts building was erected by the brothers during the years 1772-74, in accordance with an agreement made in the year 1771 for the erection of "a proper building in the Adelphi for the use of the Society, and the accommodation of its officers." (See Figs. 55, 167, 168.) The "first stone" is recorded to have been laid on the 28th March 1772, and beneath this a plate bearing the following inscription was laid:—

> "THE SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE, INSTITUTED AT LONDON, 1754; THIS FIRST STONE WAS LAID BY THE RIGHT HON. ROBERT LORD ROMNEY, PRESIDENT; HIS GRACE CHARLES DUKE OF RICHMOND; HIS GRACE HUGH DUKE OF NORTHUMBERLAND; THE RIGHT HON. GEORGE HENRY, EARL OF LITCHFIELD; THE RIGHT HON. SIMON, EARL OF HARCOURT; THE HON. CHARLES MASHAM; SIR GEORGE SAVILLE, BART.; SIR CHAR. WHITWORTH, KNT.; EDWARD HOOPER, ESQ.; OWEN SALISBURY BRERETON, ESQ.; KEANE FITZGERALD, ESQ.; VICE-PRESIDENTS, ON THE 28TH DAY OF MARCH, 1772. ROBERT AND JAMES ADAM, ARCHITECTS."

The plan and elevation of this building were published in the first volume of the "Works," where both engravings were inscribed: "R. and J. Adam Architect(s) 1772." The building for the Society of Arts and the alteration of Drury Lane Theatre are the only subjects that were stated in the "Works" to have been designed jointly by Robert and James Adam. The work for the Society must have been executed expeditiously, since it appears that they entered into possession during the year 1774.

In the month of April 1772, the erection of the houses in the Adelphi was so far completed that Robert Adam commenced to practise in the street that is still known by his Christian name. There can be little doubt that the design for a mirror, numbered 95 in vol. iii. of the Adam Series in the Soane Collection, was one of the earliest prepared at the new office, as it bears the

inscription, "Adelphi, 9th May 1772." Among the first of those who occupied houses in the Adelphi was David Garrick, who selected No. 5 in the "Royal Terrace," as it was then called. Another early resident in the terrace was Topham Beauclerk, the witty friend of Dr Johnson. In the month of April 1772, Miss Burney wrote: "We were so happy as to be let in at Mr Garrick's, and saw his new house in the Adelphi Buildings, a sweet situation. The house is large and most elegantly fitted up." As the houses approached completion, the advantage of their arrangements and situation became widely recognised, and the demand grew so great that only the favoured were able to secure houses in the best positions. On this account, Becket, the bookseller, who was very anxious to secure the shop at the north-east corner of Adam Street, solicited the good offices of Garrick, in order that the famous actor might intercede with the brothers. In response to Becket's request, Garrick wrote a characteristic letter,[1] from which the following extract has been made:—

Fig. 168.—Entrance, the Royal Society of Arts.

[1] See Hone's "Every-Day Book."

"Hampton, Monday 8.

"My Dear Adelphi,

"I forgot to speak to you last Saturday about our friend Becket. We shall all break our hearts if he is not bookseller to the Adelphi, & has not the corner house that is to be built. Pray, my dear & very good friends, think a little of this matter, & if you can make us happy, by suiting all our conveniences, we shall make his shop, as old Jacob Tonson's was formerly, the rendévouz for the first people in England. I have a little selfishness in this request —I never go to coffee-houses, seldom to taverns, & should constantly (if this scheme takes place) be at Becket's at one at noon, & 6 at night; . . . . Make y^r peace wth heav'n by an act of righteousness, & bestow that corner blessing (I have mention'd) upon Becket & his family—this is the pray'r & petition of y^r

affectionate & devoted

"D. Garrick."

Possibly Garrick's intimacy with the brothers had arisen chiefly through the cordial relations which existed between him and a number of eminent Scotsmen then living in London. On one occasion, it appears that a select coterie, consisting of Robert Adam, Garrick's "first of men"; Home, the dramatist; Dr Robertson, and Wedderburn, paid a visit to Garrick's country house at Hampton, where they tried to show their host how to play golf.

During May 1772, when the transformation of the Adelphi site was the general topic of conversation, Robert Adam was painted by Sir Joshua Reynolds, who recorded the fact in one of his memoranda of sittings.[1] Owing to unforeseen contingencies that arose during the erection of the Adelphi buildings, the brothers found themselves involved in serious circumstances. How these circumstances arose, perhaps no one can decide, but information may be afforded by some comments by Mr Wheatley, in "The Adelphi and its Site."

[1] See Leslie and Taylor's "Life of Reynolds."

In this book Mr Wheatley wrote: "I am informed that when the Adams planned the arches upon which their houses were to rest, they believed they had secured their occupation as warehouses for government stores, but they subsequently found that the authorities

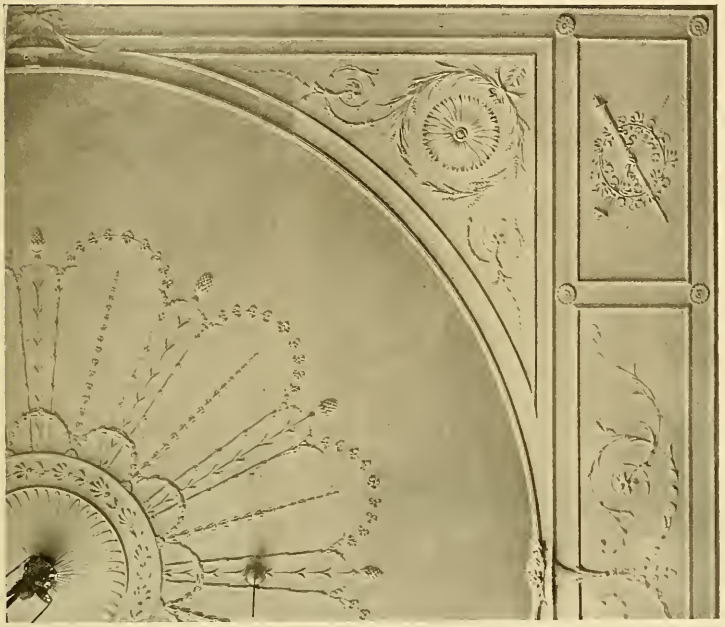


Fig. 169.—Ceiling, 32 Soho Square, a Work of the Adam School. (See also Figs. 20 and 21.)

were not prepared to carry out the implied agreement." A correspondent to one of the contemporary newspapers appears to have attributed the brothers' position to the banks. "The Adelphi Buildings were mortgaged," he wrote, "for a loan of £70,000 previous to the late unhappy failures of the banks, and it is said that the

Messrs Adam had laid out as much more upon them; so that in the course of five years, these gentlemen expended £140,000 to raise palaces upon an offensive heap of mud, and circulated an immense sum to make a palpable nuisance a principal ornament to the metropolis." In order to reward the brothers for their enter-

Fig. 170.—Library at Goodwood House, by Sir William Chambers. (Showing the Influence of the Adam Decoration.)

prise, and to free them from embarrassment, an Act of Parliament (13 Geo. III., cap. 75, 1773) was passed, which empowered them to dispose of the buildings and other effects by means of a lottery. In those days, Parliament not infrequently permitted lotteries to be held in order to encourage desirable objects. For instance, in 1753, an Act was passed, permitting a lottery to be held in order to raise

the funds necessary for the establishment of the first British Museum at Montague House, by which means the sum of £300,000 was speedily obtained. Again, we read in J. T. Smith's "Book for a Rainy Day" that in the year 1784, Sir Ashton Lever petitioned the House of Commons for a lottery in aid of his museum.

In the year 1773, the year in which the Lottery Bill was passed, the first number of the "Works of Robert and James Adam" was issued to the public. In the Preface to this number the brothers showed by their language that they were aware of their influence upon architecture, and also claimed that their work was original. "We have not trod in the path of others," the author of the Preface wrote, "nor derived aid from their labours. In the works which we have had the honour to execute, we have not only met with the approbation of our employers, but even with the imitation of other artists, to such a degree as in some measure to have brought about, in this country, a kind of revolution in the whole system of this useful and elegant art." However true this statement may have been, it nevertheless displeased some of the contemporary architects. Even Sir William Chambers seems to have been annoyed, and, when he wrote to Lord Grantham, the British Ambassador to the Court of Spain, on the 13th August 1773, he could not forbear adding: "Messieurs Adam have lately published a book of their ornaments, with a preface rather presumptuous, as I am told, for I have not yet read the book, in which they boast of having first brought the true style of Decoration into England, and that all the Architects of the present day are only servile copyers of their excellence, I do not agree with them in the first of these positions, and can produce many proofs against the last—among others, Melbourne House,[1] decorated in a manner almost diametrically opposite to theirs; and more, as I flatter myself, in the true Style, as approaching nearer to the most approved Style of the Ancients."[2]

In the year 1771, while the Adelphi was being built, Robert Adam

[1] Melbourne House, Piccadilly, now known as the Albany, designed by Sir William Chambers.

[2] See *R.I.B.A. Journal*, 24th August 1893.

made the design for the Sedan chair for the Queen (Fig. 171), and, shortly afterwards, the one for the Harpsichord case for Catherine II., Empress of Russia. In addition to the design for the case, a drawing, described as a piano for the Empress of Russia, was also prepared in the same year. Perhaps Catherine the Great may have first heard of the brothers from Lord Cathcart, the Lieutenant-General and First Commissioner of the Police in Scotland, who was appointed British

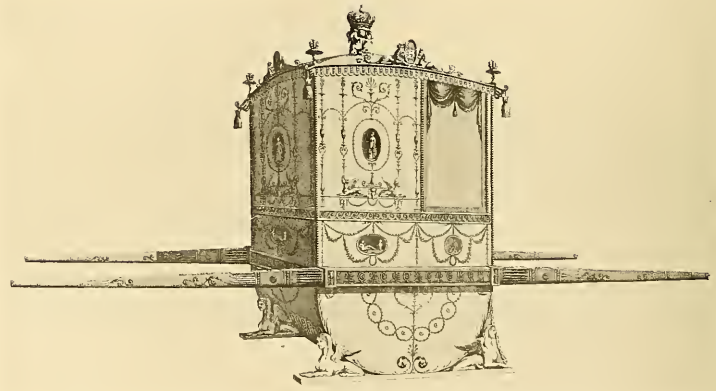


Fig. 171.—Sedan Chair for Queen Charlotte.
(From the "Works of Robert and James Adam.")

Ambassador to Russia in 1768. His lordship was one of the earliest patrons of Wedgwood, and the famous potter also received a commission for the Empress at the same time. Mrs Delany records that, in June 1774, the two services prepared by Wedgwood for the Empress were exhibited at his shop in Greek Street, where she called to inspect them. The exhibition was honoured by a visit from Queen Charlotte and her brother, Prince Ernest of Mecklenberg. The Wedgwood service was subsequently seen by Mr Harris, afterwards Lord

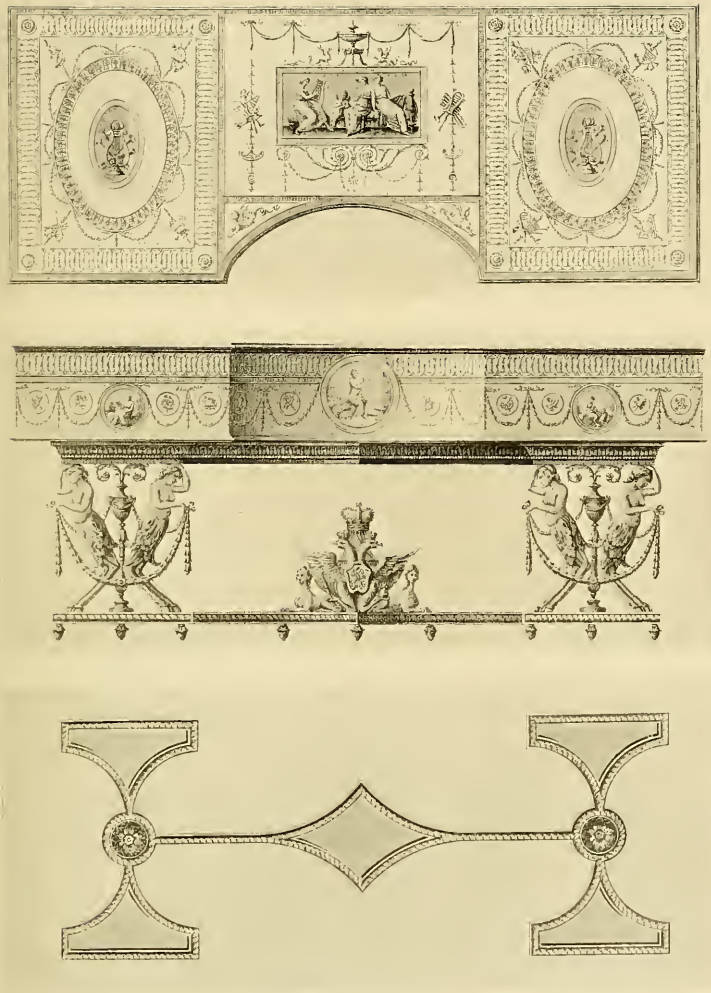


Fig. 172.—The Harpsichord for the Empress of Russia.
(From the "Works of Robert and James Adam.")

Malmesbury, the British Ambassador,[1] at a country seat of the Empress called "La Grenouillière," now a part of Tsarkoë Selo Palace, near Petrograd. The Harpsichord case seems to have been satisfactory to the brothers, since in the description in the "Works" we find it referred to as "a magnificent harpsichord" (Fig. 172). According to the inscription upon the engraving, it appears that the work was "executed in London, with different Coloured Woods," or "en Bois de Marqueterie." As an example of marquetry, the engraving is, moreover, of additional interest, since it probably represents the only example of this kind of craftsmanship illustrated in the "Works," for the decoration upon the Queen's Sedan chair is almost certain to have been painted, like that upon the Wynn chair, recently exhibited at Bethnal Green, illustrated in Fig. 173. The name of the maker is not mentioned, but we read that "the design was considerably altered by the person who executed the work." The female figures which were shown supporting the Harpsichord were probably intended to be executed in chased brass, together with the national emblem, which may be seen also beneath the case.

Fig. 173.—Sedan Chair made for Lady Williams Wynn.

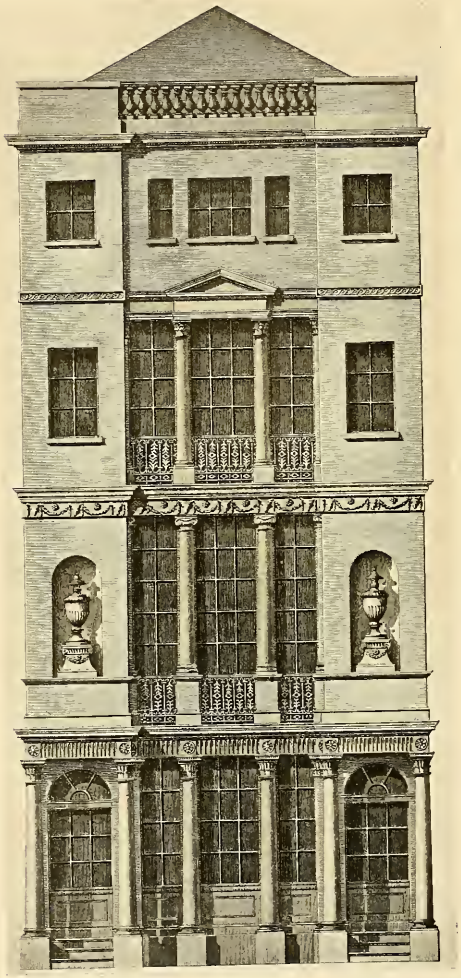
[1] Lord Malmesbury's "Diaries and Correspondence." Dr George C. Williamson recently discovered this service at the Imperial Palace at Peterhof, and has written the work entitled, "The Imperial Russian Dinner Service," 1909.

Fig. 174.—Ceiling Panel from 207 Great Portland Street.
(Now demolished.)

Chapter IX.

THE EVE OF THE AMERICAN WAR.

Though the commencement of the American War in 1775 cannot be supposed to have produced any appreciable change in the daily routine of the quiet, peaceful office in Robert Street, Adelphi, it, nevertheless, was a momentous event and one that happens to synchronise approximately with an important stage in the lives of the brothers. Among the principal works executed during the early seventies were Sir Watkin Williams Wynn's house in St James's Square; Apsley House, London; Newby in Yorkshire; Lord Derby's house in Grosvenor Square, and the British Coffee House in Cockspur Street. In addition to these undertakings and the work at the Adelphi, the brothers were simultaneously superintending the erection of houses in Portman Square, Mansfield Street, Bedford Square, Stratford Place, and, it is said, in Manchester Square also. Regarding Manchester Square, Mr Beresford Chancellor, in his book entitled "The History of the Squares in London," stated on the authority of the Portman Estate Records, that the brothers Adam were among the first to obtain ground leases when the square was formed about the year 1770. The designs for the



British Coffee House were executed in 1770, according to the date inscribed upon the engraving in the second volume of the "Works." In designing the façade, ancient precedent seems to have been a secondary consideration, and the architect appears to have tried to solve the problem in a rational manner, trusting to his own unaided resources and seeking to satisfy the requirements as completely as it was possible for him to do (Fig. 175). In the course of one of his lectures to the students of the Royal Academy, Sir John Soane referred to the façade, and the illustration used upon that occasion is now preserved in the Soane Collection. In 1886 the Coffee House, like many other remnants of old London, was removed and the site used for the erection of business premises. In

Fig. 175.—The British Coffee House, Cockspur Street. (Now demolished.)
(From the "Works of Robert and James Adam.")

the year 1771, drawings were prepared for the alteration of a house in Whitehall, opposite the Admiralty, in order that it might serve "as a Board Room for the Paymaster General & Commissioners of Chelsea Hospital & Office for Invalids." This scheme of remodelling was duly adopted and, prior to the demolition of the

Fig. 176.—Board of Trade Offices, 1 Whitehall. (Now demolished.)
(Formerly the Offices of the Paymaster-General.)

building a few years ago, the premises were used by some of the subsidiary branches of the Board of Trade and known as "No. 1 Whitehall"[1] (Fig. 176). In this building, as in the one for the Society of Arts, Boodle's Club (Fig. 107, p. 153), and the former Assembly Rooms at Glasgow, a window of large dimensions

[1] Since these lines were written, the present new offices of the Department of Woods and Forests have been erected upon the site.

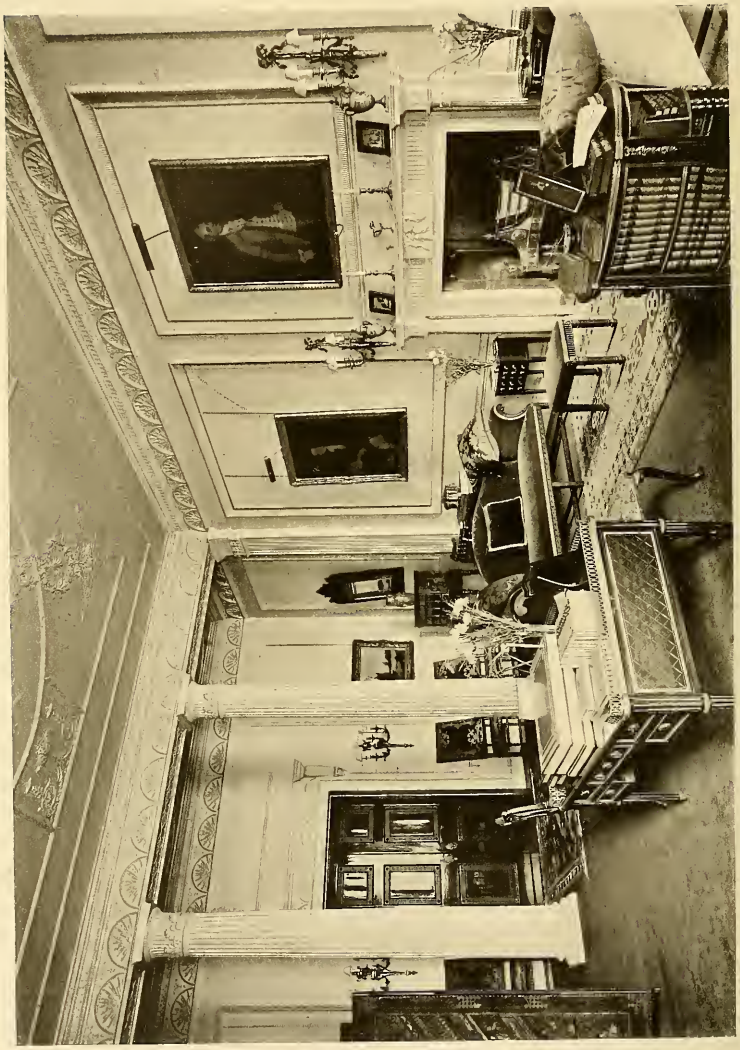


Fig. 177.—Morning-Room, Chandos House, Queen Anne Street.

Fig. 178.—Exterior of 20 St James's Square.
(Formerly the Town House of Sir Watkin Williams Wynn.)

formed a prominent feature in the façade. Windows of this kind were often used by the brothers both for convenience and as a

means of expressing the function of the structure. Chandos House, in Queen Anne Street, the residence of Cora, Countess of Strafford, was also probably erected at about this time. In this house, the ceiling paintings in one of the drawing-rooms are believed to be the work of Angelica Kaufmann. In addition to other features of interest (Fig. 177), there is also above the main staircase a domical light, which, though characteristic of the work of the brothers, differs in several respects from the majority of similar treatments.

Between August 1771 and the same month in the year 1774, the house, No. 20 St James's Square, was built, under the direction of Robert Adam, for Sir Watkin Williams Wynn, a reputed connoisseur and art patron. This residence is now the town house of the Earl of Strathmore and Kinghorne. Upon the design and execution of this building, there can be little doubt that Adam bestowed a considerable amount of personal attention. In spite of the difficulties that were occasioned by the narrowness of the site, which was only about 46 ft. wide, the architect contrived to devise a satisfactory plan (Fig. 205) and to design an appropriate classic elevation of simple character, shown in Fig. 178. The spacious balcony, which projects at the first floor level, is a later addition to the façade, as also are the cast-iron supports, which rise up on each side of the entrance. In front of the first floor windows, segmental cast-iron balustrades were formerly placed, as will be seen upon examination of the engraving of the house, which was published in the "Works." This façade was erected in Portland stone, but the architraves of the entrance door and windows, together with other ornaments, were worked in a material that seems to resemble Hopton Wood stone. The apartment described upon the ground plan in the "Works" (Fig. 205) as the "Eating-Room" is used as the Morning-Room (Fig. 179), while the present Dining-Room is the apartment first designed to be a "Music-Room." The ceiling paintings in the Dining-Room are stated to be the work of Angelica Kaufmann. It was for this room that the Organ-

Fig. 179.—Morning-Room, 20 St James's Square.

Fig. 180.—Chimney-Piece, Front Drawing-Room, 20 St James's Square. (See Fig 39.)

Fig. 181. THE DINING ROOM, 20 St. JAMES' SQUARE.

case, which was engraved in the second volume of the "Works," was designed, and the position now occupied by the side-board is the one that was originally allotted to the Organ. The two Drawing-Rooms on the first floor are both lofty apartments, the one at the rear of the house being additionally impressive, owing to its greater length and curved ceiling. The walls of the front Drawing-Room (Fig. 39, p. 64) are covered, above a cream dado, with red silk damask, which rises up to the underside of an enriched frieze. The ceiling is treated with low reliefs designed upon an oval basis. As in the Dining-Room, a variety of light tints have been used upon the ground of the ceiling, pale yellow, a very light green, and other colours having been introduced. The large back Drawing-Room or Ball-Room has also been hung with a red silk damask, and the curved ceiling treated with light bas-reliefs and painting, though in this case the painting has been carried out in a much more elaborate manner. It appears that in comparatively recent years the decorations were restored and may possibly have undergone a certain amount of alteration. In addition to the Organ-case, Robert Adam prepared a variety of designs for Sir Watkin and Lady Williams Wynn, and among these was the design for the Sedan chair for Lady Wynn (formerly Lady Charlotte Grenville) which was exhibited recently at the Bethnal Green Museum. It has already been illustrated in Fig. 173, p. 236. The chair is believed to date from the year 1772. Among the illustrations in the "Works," an engraving of a knocker occurs in Vol. I. (Part 4, Plate VIII.), and one for an ornate inkstand in Vol. III. Designs were also made for a table, term, mirrors, fire-grates, and even for silver plate. In the Soane Collection[1] there are also three drawings of a book-case, which bear the inscription: "Design for a Bookcase for Lady Wynn's Dressing Room. Adelphi. 9. Febry. 1776." In this case two alternative colour schemes were suggested.

The conspicuous sides of the court at the rear of the house were designed by the brothers, in order to present an agreeable

[1] Nos. 220-22, vol. xvii., Adam Series, Soane Collection.

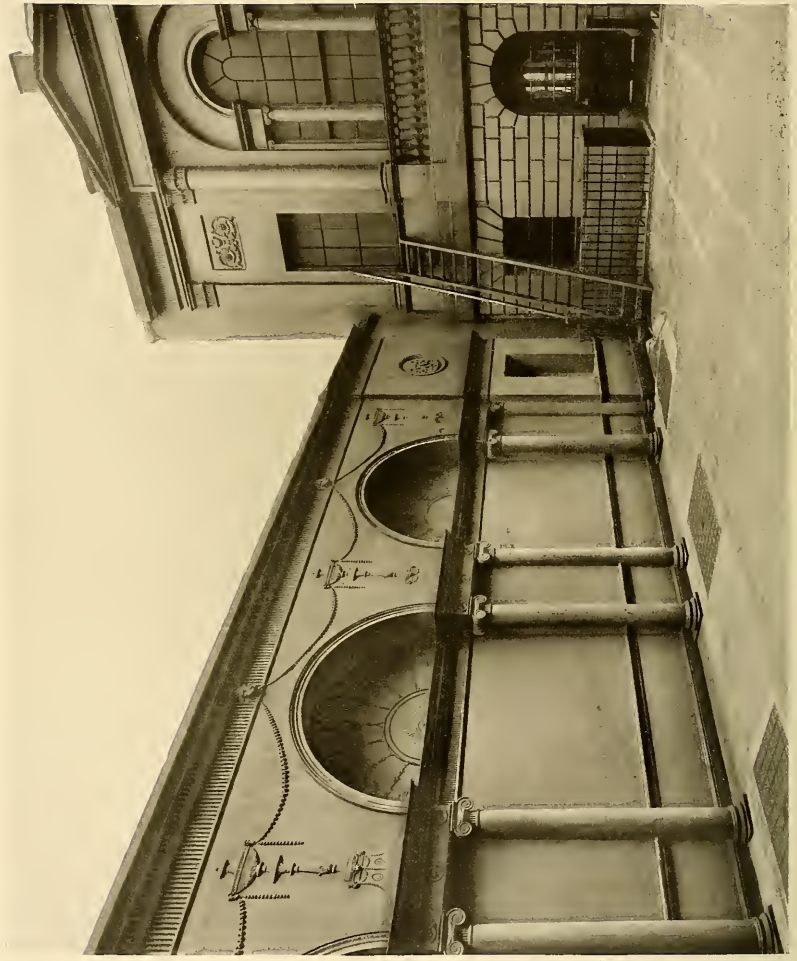


Fig. 182.—Corner of Courtyard, 20 St James's Square.

prospect, a Portland stone façade having been provided to the offices and an arcaded screen wall alongside the adjacent area adjoining the property of the Duke of Leeds (see Fig. 182). It is interesting to note that this wall was finished with a substitute for Portland stone, viz., Liardet cement, a patent composition or "stuc," which the brothers found to be serviceable, and even procured the sole right to use. In the description of the court, which occurs in the "Works," it is stated that the screen wall had been "chiefly executed in stucco," known by the name of its inventor, Liardet, "which," we read, "had been lately introduced into very general use, and will not only add new beauty to the exterior appearance of this great Metropolis, but will also contribute to the duration of the buildings." The date of the erection of this house is known from the inscriptions upon two old cast-lead cisterns, which are now used in the basement, where the kitchen, pantries, and other offices are situated. The records upon both of these cisterns read as follows :—

S^R: W: W^MS: WYNN'S
HOUSE BEGUN
AUG: 1771
FINISHED
AUG: 1774.

While the house for Sir Watkin Williams Wynn, in St James's Square, was being built, the residences in Stratford Place, Oxford Street, were also in course of erection. Various dates for this work have been given and the year 1780 has been mentioned as an approximation, but it seems practically certain that the work was undertaken either in or prior to the year 1772. Upon the iron railings on the wall at the back of the house, No. 3, this date has been recorded; and it is, moreover, the date which was given in a contemporary publication, called "The New Peerage,"[1] as that of the erection of Stratford House. The street is known to have been built by Edward Stratford, afterwards the second Earl of

[1] "The New Peerage; or ancient and present state of the Nobility of England, Scotland and Ireland." London, 1785.

Aldborough, and others, who had procured a ground lease, renewable in perpetuity, from the Corporation of London. It is generally considered that the architects for the houses were the brothers Adam, but no working drawings by them are known to exist. There is a drawing dating from 1851 in the Crace Collection, at the British

Fig. 183.—Stratford House, Stratford Place, before Alterations.
(Now Derby House.)

Museum,[1] which attributes the design of Aldborough or Stratford House to "R. Adams," *i.e.*, Robert Adam.

Stratford House (Fig. 183), until recently the residence of Lord Colebrooke, has become the town house of the Earl of Derby, who has caused the building to be very considerably altered. The descrip-

[1] Crace Collection, Brit. Mus., Portfolio XXIX., Plate 93.

tion and illustrations represent the house during the residence of Lord Colebrooke. Among former residents were the Duke of St Albans and Prince Esterhazy; but it is also remembered that the Grand Duke Nicholas of Russia also stayed there, immediately before the Crimean War. The only room on the ground floor that appears to contain the original decoration unaltered is the Dining-Room, a commodious apartment, which overlooks Stratford Place. The walls are now cream in colour and the ceiling white, apart from the gilt rims around the paintings and the circular panels of modelling. The paintings are in all probability the work of Angelica Kaufmann, who is believed to have been responsible for almost all the ceiling paintings in the house. The chimney-piece is of white marble, with which yellow Sienese breccia has been combined; the effect can be seen in Fig. 185. The adjoining Library has been almost entirely remodelled at a comparatively recent date, when the walls were lined with Spanish mahogany bookcases. The finest apartment upon the first floor is the large Drawing-Room or Ball-Room, in which,

Fig. 184.—Entrance Hall, Stratford House.

Fig. 185.—Dining-Room Chimney-piece, Stratford House.

Fig 186.—Ball-Room Chimney-piece, Stratford House.

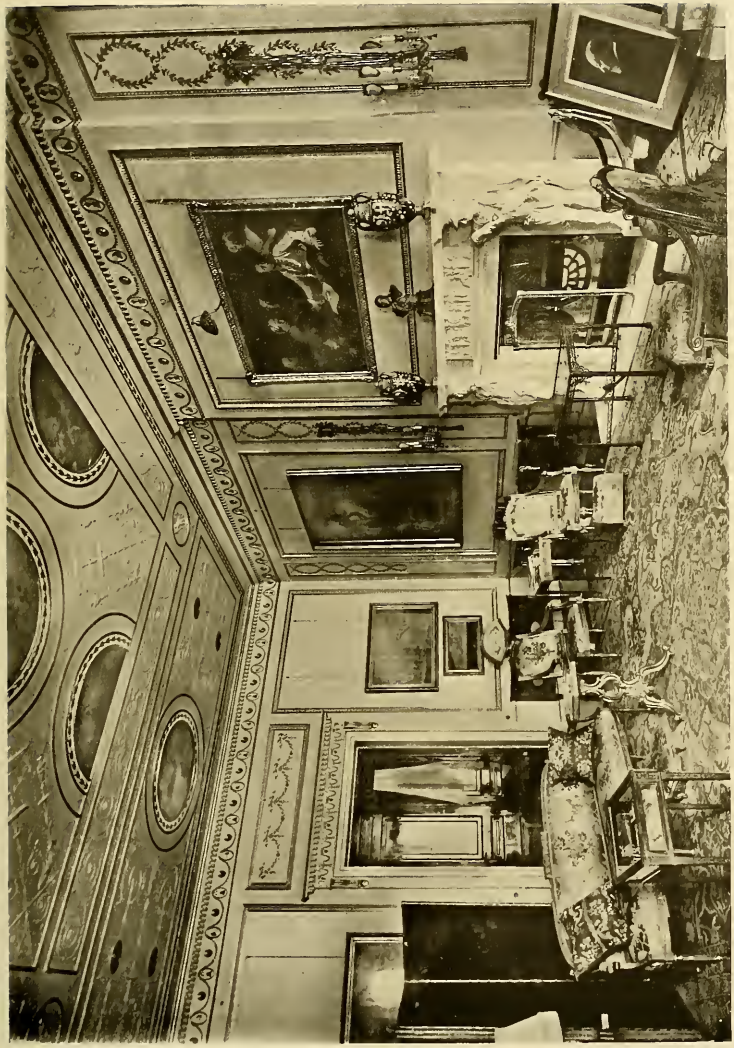


Fig. 187.—The Ball-Room, Stratford House.

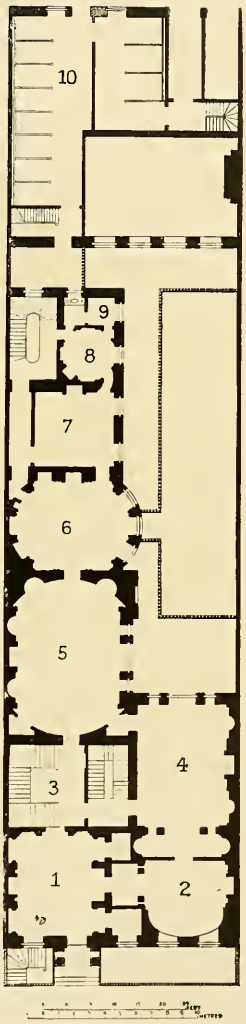
it is stated, the waltz was first danced in England. The walls and ceiling are of cream colour, enriched by gilding, which has been used upon festoons, borders, and various other features. (See Fig. 187.) The ceiling has been decorated with bas-reliefs and with paintings by Angelica Kaufmann (as illustrated in Fig. 108, p. 155). The chimney-piece is of white marble and at each side one of the supporters of the arms of the Earl of Aldborough has been introduced. Behind the supporter on the right-hand side there is a shield, on which Lord Aldborough's armorial bearings have been carved in very low relief. The grate and sides of the interior of the fireplace are characteristic of work by the brothers, so it is possible that these may be original examples (Fig. 186).

Fig. 188.—Main Staircase, Stratford House.

During the year 1773, Robert Adam was engaged upon the alteration of No. 26 Grosvenor Square,[1] for Edward, Lord Stanley,

[1] This house has since been demolished.

the grandson and successor of the eleventh Earl of Derby, who died in the year 1776. This work was undertaken shortly before the marriage of Lord Stanley and Elizabeth, the only daughter of James, the sixth Duke of Hamilton and Brandon. The nature of the alterations made by Robert Adam may be observed by examining the ground and first floor plans of the house, which were engraved in the "Works." The former is reproduced in Fig. 189. "Both these plans," Adam wrote, "exhibit an attempt to arrange the apartments in the French style, which as hath been observed in a former part of this work, is best calculated for the convenience and elegance of life. With this view, a large addition has been made to the old wing of the house. The suite of withdrawing-rooms on the principal floor is noble, and well suited to every occasion of public parade. At the same time, care has been taken to render the private apartments commodious." "The smallness of the sites," he continued, "upon which most houses in London are built, obliges the artists of this country to arrange the apartments of the Ladies and Gentlemen on two floors. Accordingly, Lord Derby's are here placed on the parlour story. The French in their great Hôtels, with their usual attention to what is agreeable and commodious, would introduce both these apartments upon the principal floor; but



1. The Hall.
2. Ante-Room.
3. Great Stairs.
4. Parlour.
5. Great Eating-Room.
6. Library.
7. Lord Derby's Dressing-Room.
8. Closet.
9. Powdering-Room.
10. Stables, etc.

Fig. 189.—Ground Plan of Lord Derby's House, 26 Grosvenor Square. (Now demolished.)

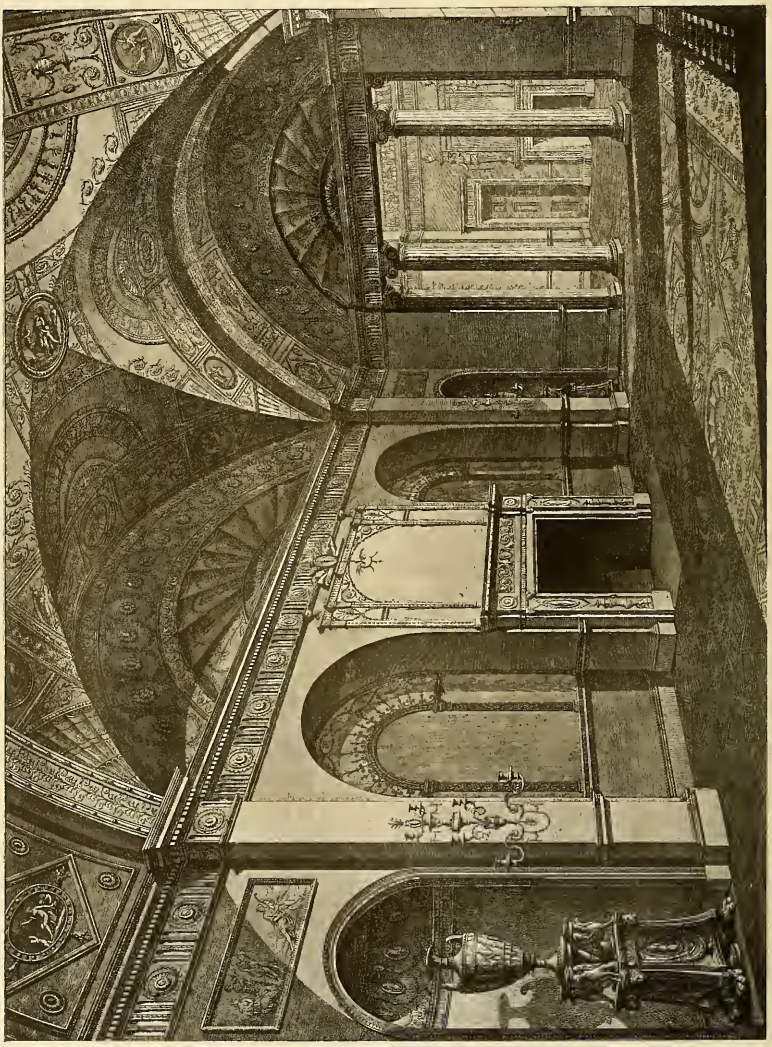


Fig. 190.—Third Drawing-Room of the Town House of the Earl of Derby, 26 Grosvenor Square. (Now demolished.)
(From the "Works of Robert and James Adam.")

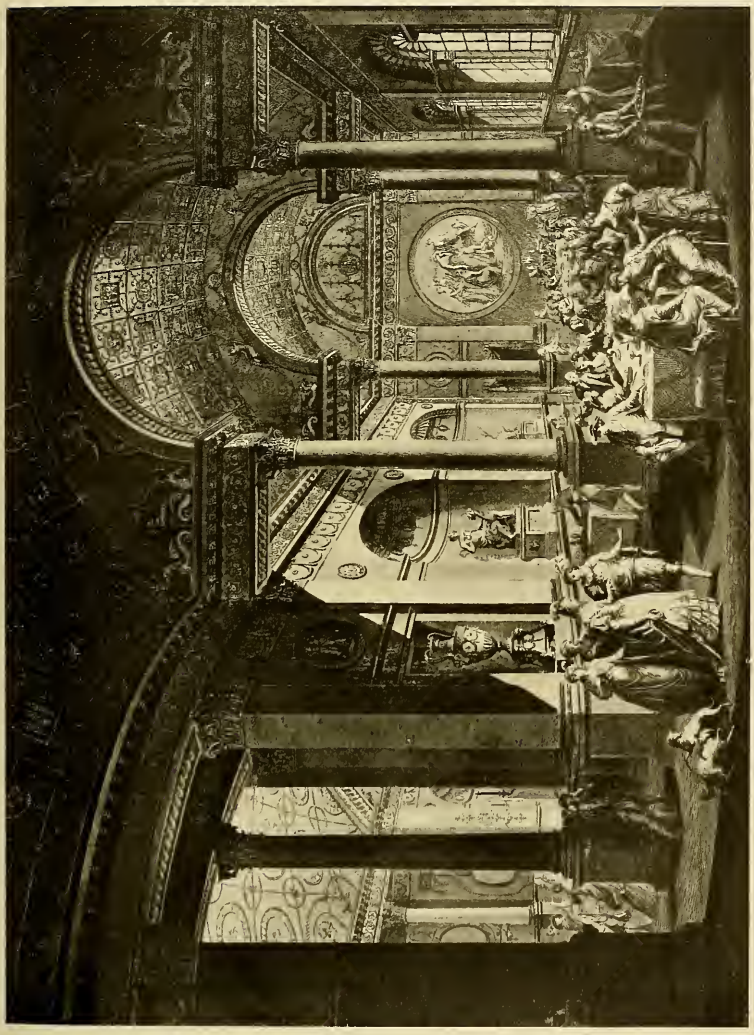


Fig. 191.—Fête Champêtre at the Oaks, Surrey, June 1774.
(From the "Works of Robert and James Adam.") (See also Fig. 19.)

this we can only do in our country houses, where our space is unconfined." The largest of the reception rooms was the third Drawing-Room, an apartment 33 ft. long by 22 ft. wide. In their description of this room, the brothers wrote: "The ornaments of the ceiling and entablature are chiefly of stucco gilt, with a mixture of paintings. The grounds are coloured with various tints. The frames for glasses, the pedestals and vases in the niches, and the girandoles on the piers, are of wood gilt." "This room is hung with satin," they added, "and is undoubtedly one of the most elegant in Europe, whether we consider the variety or the richness of its decoration." Fig. 190 is a reproduction of an engraving from the "Works." Among the engravings in the "Works," illustrations will be found of the Etruscan dressing-room for Lady Stanley (afterwards the Countess of Derby), to which reference has already been made. It is recorded that it was owing to the selection by her Ladyship of this colour scheme that such treatments became fashionable at the time. Undertakings in other places were also entrusted to Adam by Lord Stanley, as at the Oaks, Surrey, and at Knowsley, near Liverpool. It was at the Oaks that Adam erected the Ball and Supper Rooms, which were used for the celebrated Fête Champêtre on the 9th June 1774, a fortnight prior to the wedding of Lord Stanley and Lady Elizabeth Hamilton. Two engravings of the Ball-Room occur in the third volume of the "Works." They are illustrated in Figs. 19 and 191, pp. 29 and 255 respectively. In a letter to Sir Horace Mann, dated 8th June 1774, Walpole wrote: "The Duke of Devonshire and Georgiana Spencer were married on Sunday; and this month Lord Stanley marries Lady Betty Hamilton. He gives her a most splendid entertainment to-morrow at his villa (the Oaks) in Surrey, and calls it a Fête Champêtre. It will cost £5,000. Everybody is to go in masquerade but not in mask. He has bought all the orange trees round London, and the hay-cocks, I suppose, are to be made of straw coloured satin." For this occasion, General Burgoyne wrote a Sylvan Masque, which was entitled "Maid of the Oaks," in honour of the bride-elect. During the following November, this

masque was reproduced by Garrick, at Drury Lane Theatre, as an operatic drama.

About the year 1775, the brothers were engaged in directing the work at No. 20 Portman Square, for Abigail, Countess of Home. The original working drawing for the present staircase is now in

Fig. 192.—Ground Floor Sitting-Room, 20 Portman Square.
(The armorial bearings of the Earl of Home are carved upon the chimney-piece.)

vol. xiv. of the Adam Series in the Soane Collection. In addition to directing the structural work, the brothers also prepared a number of designs for a variety of purposes, an organ-case, a clock bracket, a carpet and so forth. Another client of the brothers at about this time was the Earl of Ashburnham, who obtained designs for work at his house, No. 30 Dover Street. The drawings in the Soane

Collection, which were prepared for his lordship, represent a chimney-piece, a ceiling, an entrance gateway, a table, a term, a mirror, and a scheme for the alteration of the Library. The whole of these designs were prepared in the years 1773 and 1774. The illustrations of this house here given comprise the Sitting-Room (Fig. 192), the Library (Fig. 193), and the Library chimney-piece (Fig. 194) and ceiling (Fig. 49, between pp. 72 and 73).

Fig. 193.—Library, 20 Portman Square. (For Ceiling see Fig. 49.)

The Register House at Edinburgh was one of the most important works carried out by Robert Adam in the North. The building was erected as a store-house for Scottish archives, in a situation in the New Town, directly opposite to the North Bridge, where it presents a main façade 200 ft. in extent (Fig. 195). In the year 1771 the general drawings were prepared, but it was not until June 1774 that the foundation was laid by the Right Hon. Lord Frederick Campbell, the Lord Register for Scotland. The whole of

Fig 194. CHIMNEYPIECE IN THE LIBRARY, 20 PORTMAN SQUARE.

Fig. 195.—South Façade of the Register House, Edinburgh.

the present building was not, however, completed during the lifetime of Robert Adam, the portion shaded dark upon the plans in the "Works" having alone been executed at the time. The present Literary Research Room and the contiguous apartments were subsequently added, but the external features of Adam's design were carefully repeated, in order that the later work might accord with the original structure. The balustraded gallery and the massive substructure which it was proposed to build in the Saloon were not erected, and a light stone balcony supported upon corbels was constructed in its place (Fig. 196). In this way, the whole of the ground floor of the hall was rendered serviceable for business purposes, while the walls beneath the balcony were used for the storage of books. The Saloon or Central Hall measures 50 ft. in diameter, and 26 ft. above the gallery level to the top of the entablature, around the base of the dome.

Fig. 196.—The Domed Saloon or Central Hall, The Register House, Edinburgh.

The height from the ground floor level to the summit of the dome is 70 ft., if the recess of the central eye or top light is not included. The radiating walls of the small store-rooms around the rotunda were designed to resist any thrust there might be and so strengthen the Saloon wall, upon which the timber framing of the dome was placed. The design of the façade of this building was carefully considered, as anyone would perceive upon observing the general grouping, proportion and scale of the treatment adopted. An illustrated account of the Register House may be found in an official publication entitled: "Reports from the Select Committee, appointed to enquire into the state of the Public Records of the Kingdom, etc., Ordered by The House of Commons to be printed, 4th July 1800." At the time when this book was published, Robert Adam's design had not been completed, and it was stated that the northern portion of the scheme "remains to be finished." Apparently the approval by the Lord Register of Adam's design was not given until July 1772, for, upon a tinted drawing at the Register House, which illustrates the south elevation, we find the following inscription:—

"Edinburgh, July 30th 1772.
Fredk. Campbell Cler. Regr."

The design does not appear to have been approved until the northern or back portion of the building had been omitted from the scheme. Probably the funds available were not sufficient to admit of more work being executed at the time. In the Soane Collection, only a few general drawings of this building occur, but a more considerable number has been preserved, among the records, in the Register House. The drawings at Edinburgh, with perhaps two or three exceptions, are now stored in a large parcel labelled "Working Original Drawings of General Register House by Adams, &c." In this parcel we found a collection of fifty designs. Probably of no building erected by the brothers has such a complete series of working drawings been preserved. Almost all the drawings are signed and dated, and in most cases the necessary particulars for artificers were

clearly stated. Some of the drawings illustrate details of construction, while others show carving or mouldings, like the full-size draught, inscribed, "Base and Plinth for the Rustick Basement for the Register Office, Edinburgh, Adelphi, June 17, 1774." Another full-size detail is inscribed, "Cantilivre &c. for the Dome room of the Register Office at Edinburgh. Adelphi 29 July 1785." In order to elucidate the structural arrangements of the Register House, in the initial stages of the scheme, Adam caused a large wooden model, measuring about 5 ft. 3 in. long across the front façade, to be constructed, for the use of the Lord Register and the trustees (see Fig. 197). This model has been preserved, and may now be seen in the Royal Scottish Museum,[1] whither it was transferred from the Office of Works.

During the year 1775 the brothers were engaged upon their designs for the remodelling of the Theatre Royal, Drury Lane, the alteration of the Italian Theatre, and for the work at the Market Place and Theatre of Bury St Edmunds. In 1774 the design for the Monument to Dr James Johnson, Bishop of Worcester, was prepared and, in the following year, the one for the Tomb of the Earl of Glasgow. In the latter case, the following estimate of the cost has been noted upon the drawing in the Soane Collection :—

"£30 Pyramid to be done in Scotland.
225 Figure Arms & Inscription of Marble.
15 Carving.
30 Designing & Estimating 3 or 4 different Ideas.

£300

The Circular Pannell & Arms. The figure & urn of Marble.
All the other parts of Freestone or Portland."

In the year 1774 the Parliament in which Robert Adam had sat for Kinross-shire was dissolved. In the next Parliament, it was the turn of the adjacent county of Clackmannan to be represented.

[1] We are indebted to Dr Dobbie, Curator of the Royal Scottish Museum, for permission to reproduce the illustration of the model.

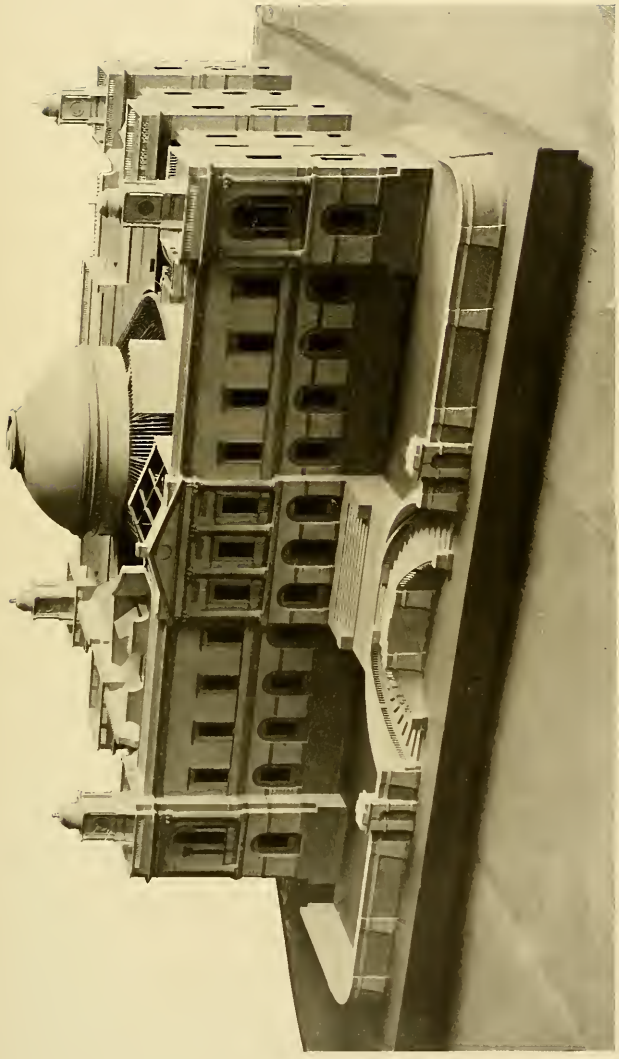


Fig. 197.—Original Model of the Register House, Edinburgh.

Possibly on this account and, perhaps, owing to a desire to relieve himself of extraneous responsibilities, Adam withdrew from Parliamentary life and did not again sit in any of the subsequent assemblies. As Adam retired, his nephew, William Adam, the son of the eldest of the brothers, entered Parliament for the first time. William Adam was the politician who subsequently became Lord High Commissioner of the Scottish Jury Court. At the time when he entered Parliament, he was a young man twenty-three years of age, who had been called to the Scottish Bar. Five years later he became a follower of Lord North and so gave rise to the remark of Charles Fox, which led to the duel between Adam and the famous Whig leader.

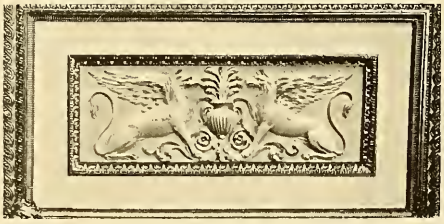


Fig. 198.—Ceiling Detail, Vestibule, Syon House.

Chapter X.

AFTER THE COMMENCEMENT OF THE AMERICAN WAR.

When the American War commenced, with the Battle of Lexington in 1775, the brothers were occupied in directing the execution of some of the houses in Portland Place, in preparing designs for the Right Hon. George Baillie of Mellerstain, and upon many other schemes. The part of Portland Place built by the brothers extends from Devonshire Street to Duchess Street. The great width of the street, 125 ft., is stated to be due to the Duke of Portland, the ground landlord, having covenanted with a lessee, Lord Foley, that no buildings should be erected on the north side of Foley House, his lordship's residence, which formerly stood on the site of the Langham Hotel. At Mellerstain, the brothers were employed to complete the work commenced by their father, by adding the central part of the building on the south side of the entrance court. The plan of the arrangement adopted is now preserved in the Soane Museum, together with other designs for the same house. In addition to these designs there are also a number of the original drawings at Mellerstain in the possession

Fig. 199.—Main Staircase, 25 Portland Place.

of Lord Binning, the present owner. The principal rooms upon the ground floor of the house are the Entrance Hall, the Green Drawing-Room, the Dining-Room, and the Library. The whole of these apartments, with the exception of the Hall, overlook the gardens and a lake on the south side of the house. At the time when the present owner entered into possession of Mellerstain, the original colouring of the

Fig. 200.—Dining-Room Chimney-piece at 25 Portland Place.

Library had been obscured by the free use of a kind of brown paint, which was removed and the original colouring restored. The effect of each of the ends of the room is now greatly enhanced by the colour of the bookbindings, the cedarwood doors, and by the circular recesses in which busts have been placed (Fig. 201). During the year 1776 designs were prepared for alterations at Roxburghe House, London, and for work at Mistley, in Essex, near to the seat of the Right Hon.

Fig. 201.—The Library, Mellerstain.

Richard Rigby, the Paymaster-General. Roxburghe House was the mansion at the south-east corner of Harewood Place, which was afterwards purchased by Edward, the first Earl of Harewood, and known as Harewood House. This name the house retained to the last, even after it was deserted by its noble proprietor in 1894, and passed into the possession of the Royal Agricultural Society. By this institution the mansion was occupied until some time before the year 1908, when the premises were demolished. It is illustrated in Figs. 202-4, and Figs. 51, p. 73; 52, p. 74; and 58, p. 78. The Duke of Roxburghe, for whom the brothers made the alterations, was John, the third successor to the dukedom, the celebrated collector of books.[1] In addition to carrying out a considerable number of

Fig. 202.—Main Staircase, Harewood House, London. (Now demolished.)

[1] *Vide* "The Book-Hunter" (John Ker, Duke of Roxburghe, 1740-1804), by John Hill Burton, edited by J. Herbert Slater.

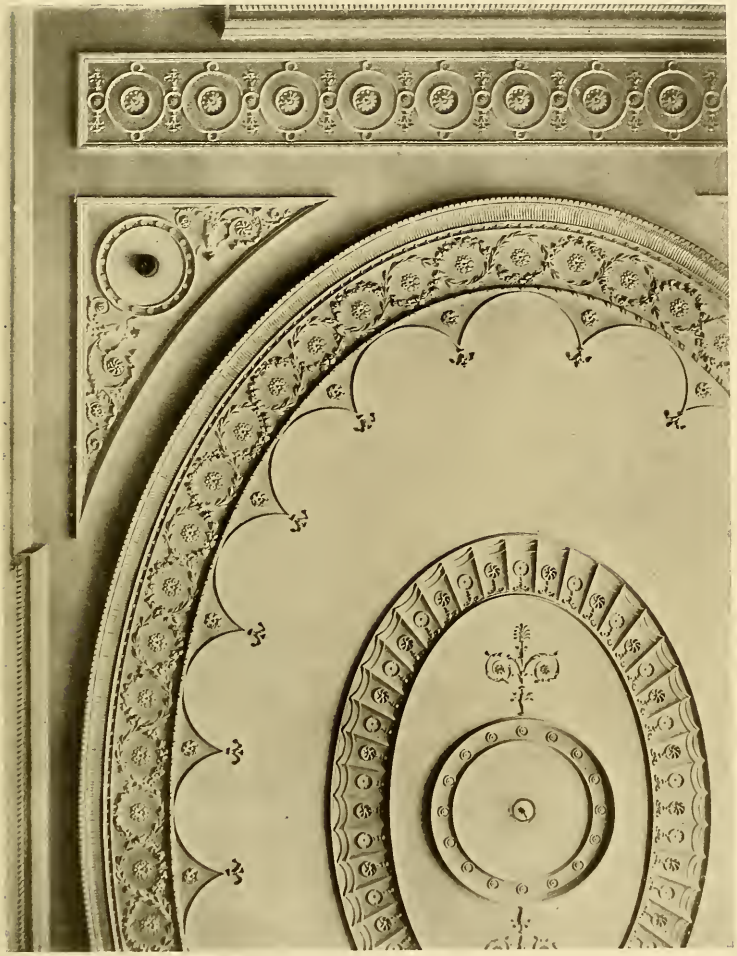


Fig. 203.—Dining-Room Ceiling, Harewood House, London.
(Now demolished.)

internal alterations, the brothers also caused the exterior of the house to be treated with the famous Liardet cement.[1] In addition to these works, new stables were built and many articles of furniture designed. The brothers also prepared three designs for work at Floors Castle for his grace, together with one for the present gateway and lodge nearest to the town of Kelso. It is uncertain how far the designs for the castle were executed, as subsequent alterations and extensions have changed the character of the building so greatly that no resemblance can now be seen to the structure that existed in the time of the brothers. Among the drawings in the Soane Collection, which were executed for the Duke, there is one which bears the following inscription: "Candlestick for His Grace the Duke of Roxburghe 14 Inches high—Margate 29 August 1775. Robt. Adam."[2] In several of the rooms at Harewood House, London, gesso or "composition" was freely used in the decoration of the wood chimney-pieces and also upon the wood friezes over doorways.

Fig. 204.—Detail of Dining-Room Ceiling, Harewood House, London.

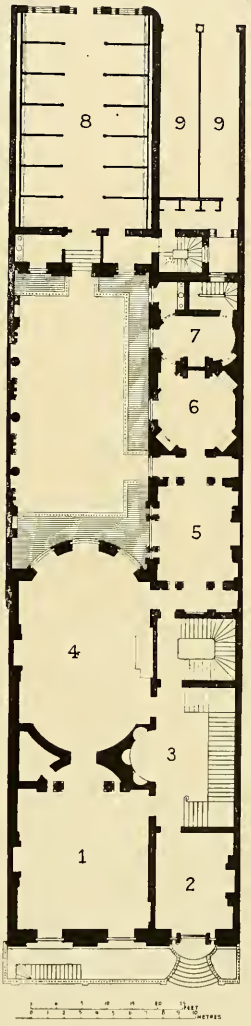
At the time when the drawings for Mellerstain and Floors Castle were being made, the brothers were also engaged upon designs for Sir Abraham Hume, Bart. The first design for this client appears to have been executed in the year 1776, for his town house in Hill Street. In the following year, drawings for an extensive scheme of internal alteration were also prepared for Sir Abraham's

[1] Drawing No. 32, vol. xxxvii. of the Adam Series in the Soane Collection.

[2] No. 58, vol. xlix., Adam Series, Soane Collection (see Fig. 38).

country house at Wormleybury. Other commissions for furniture and fittings of various descriptions followed. Among the drawings that were prepared was the one dated 20th May 1779, for a sofa for Hill Street, with rigid legs that contrast strongly with some of the free, curved treatments that Adam adopted in his younger days, when he designed the sofa with carved legs and claw feet for Lord Scarsdale, shown in Fig. 79. In March 1780, designs were made for a gilt sofa and chairs, which were to be covered with a figured buff-coloured material. In order that the material might be made of the exact colours intended, a pattern was painted upon silk, and a piece of this sample is still attached to the original design in the Soane Collection.

Few English architects, prior to the time of Robert Adam, had endeavoured to obtain, in the interiors of private houses, similar effects of grandeur and variety to those which he contrived to secure. These effects were largely due to the disposition and form of the reception rooms and other principal apartments. The types of design referred to are illustrated in the projected scheme for Syon House and in the plans of the house for Lord Stanley, afterwards Earl of Derby, in Grosvenor Square, and of the one for Sir Watkin Williams Wynn in St James's Square, now the residence of the Earl of Strathmore (Fig. 205). In these cases, the brothers not only designed



1. Eating-Room.
2. Porter's Hall.
3. Great Stairs.
4. Music-Room.
5. Library.
6. Sir Watkin's Dressing-Room.
7. Powdering-Room.
8. Stables.
9. Coach-house.

Fig. 205.—Ground Plan of Sir Watkin Williams Wynn's House, 20 St James's Square.

the reception rooms *en suite*, so that vistas might be obtained in various directions, but also varied the form and height of the apartments, in order that monotony might be avoided and that one cumulative effect might be produced. Thus, oval rooms and

Fig. 206.—The Round Room, Lansdowne House.

sometimes domed rotundas (Fig. 206) were introduced, together with apartments containing semicircular or segmental exhedrae, as in Figs. 207, 208. Forms of this kind had been used in England on previous occasions, but usually in a more or less capricious manner and not generally with the same consideration and with a comprehensive and unified scheme of effect in view. In this

Fig. 207.—Main Staircase Hall, 20 St James's Square.

matter the brothers appear to have been influenced by French architects, who had not infrequently used curved forms in the plans of private houses: in fact, during the period of Louis XV.,

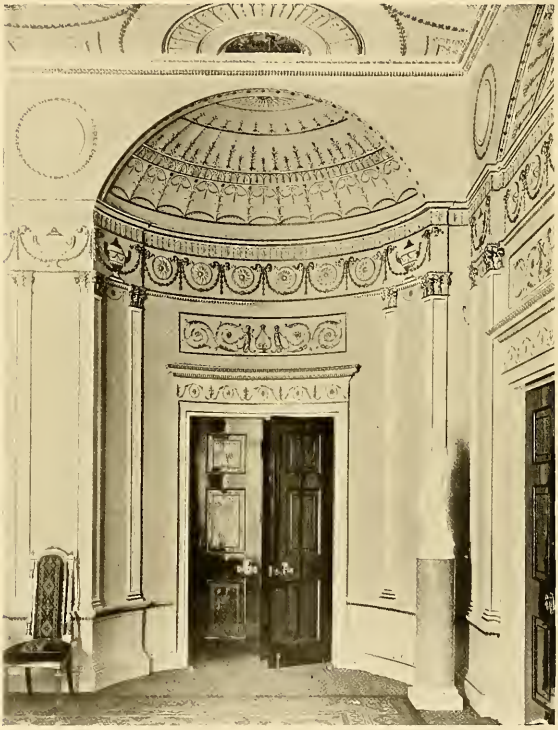


Fig. 208.—Detail of Ball-Room, 20 Portman Square.

Juste Aurèle Meissonnier did not hesitate to use curves of contra-flexure in the plans of various rooms. It may, however, be said that Robert Adam and his brothers never introduced curved apartments excessively so as to make the general effect as mono-

tonous as that produced by the almost invariable adoption of rectangular forms, after the usual custom in this country. In the descriptions of Syon House and of Lord Stanley's house in Grosvenor Square, extracts are given from the explanation of the plans in the "Works," and these not only relate to the particular cases in point, but also enlarge to some extent upon the subject of planning generally.

During the seventies and early eighties, the brothers became closely associated with the development of the town of Bath and of the Bathwick estate. Their employment in this matter was due to Mr William Johnstone of Westerhall, who had married Frances Pulteney, the successor to the estates of William Pulteney, Earl of Bath. Mr Johnstone became known as Sir William Johnstone-Pulteney, owing to his succession to the baronetcy of his brother and the adoption of his wife's maiden name. Among the estates of Frances Pulteney was the one at Bathwick, a suburb of Bath, on the opposite side of the river Avon. Sir William realised that, by substituting a good bridge for the ferry that originally formed the sole means of communication between Bath and the Bathwick estate, the value of the estate would be greatly enhanced and the site rendered capable of being laid out in a worthy manner for a new town. With this object, an Act of Parliament was obtained, which granted permission for the present Pulteney Bridge to be erected, and the undertaking was carried out, about the year 1770, in accordance with the designs of Robert Adam. The bridge, like the Ponte Vecchio at Florence, supports a roadway with a row of shops on each side (see Fig. 209). Unfortunately, the bridge has been recently mutilated upon one side, by the shortening of that part of the structure, in the course of a public improvement. In addition to the original working drawings, views of the bridge by Malton and W. Watts have also been preserved. The engraving by Watts shows a general view from the south-east, as it appeared in the year 1794. In addition to obtaining the consent of Parliament to the erection of the bridge, Sir William Pulteney also

acquired power to develop the Bathwick estate, by granting building leases of the ground for the term of ninety-nine years. In order to carry this scheme into effect in a satisfactory manner, it was decided to follow the example of Edinburgh and to adopt a definite plan at the commencement and so prevent the New Town, as it was called, from being built in a haphazard fashion, as had generally been the case in former times. Between the

Fig. 209.—Pulteney Bridge, Bath. (Recently altered on the left-hand side.)

years 1777-82, the brothers prepared at least three suggestive schemes for the Pulteney estate. Of these schemes two were developed on paper sufficiently to indicate the proposed treatments. One of these is dated 1777 and the other 1782. The one bearing the date 1777 shows a street, 100 ft. wide, running axially from Pulteney Bridge to an elliptical crescent at the end, approximately in the position of the principal entrance to Sydney Gardens. Upon one of the plans of this scheme the following inscription occurs: "Plan of the New Town at Bath for William Pulteney Esq. An

exact copy of this delivered to Mr Pulteney. Adelphi June 20 1777." In the design prepared in 1782, the axial street from Pulteney Bridge was retained, as in the earlier scheme, and the width of 100 ft. was also adhered to; but, instead of the crescent in the position of the entrance to the Sydney Gardens, one was placed adjacent to the bridge, opening towards the river. Converging towards the centre of this crescent, there were also two diagonal roads, 30 ft. in width, and two others, 60 ft. wide, which were shown parallel with the river. None of the schemes suggested by the brothers was adopted, beyond laying out the main road, which is now known as Pulteney Street.

The first part of the "Designs for Various Ornaments," by Michele Angelo Pergolesi, was published in London during the year 1777. This instalment contained thirty of the seventy plates which were published by the time the collection was completed in 1801.[1] One of these is reproduced in Fig. 210. In these illustrations, many characteristics of the style introduced by the brothers may be observed. Pergolesi, like Cipriani, Angelica Kaufmann, Zucchi and Rebecca, devoted a considerable part of his time to painting furniture and other decorative work. As Mr Macquoid has suggested, Pergolesi may, like Zucchi, Bonomi and others, have come to this country in order to assist the brothers, but we have found no evidence to support the statement of Mr J. A. Heaton[2] that Pergolesi was "the draughtsman if not the actual designer of the 'Ornament' contained in 'The Works in Architecture of Robert and James Adam.'" Another Italian who published designs in the manner of the brothers was Pietro Columbani, a man concerning whom little is known beyond the fact that he published two quarto volumes. The first of these was the one issued in 1775, and entitled "A New Book of Ornaments." The second was published in the following year and was described as "A Variety

[1] This work was not accompanied by letterpress.

[2] "Furniture and Decoration in England," edited by John Aldam Heaton, London, 1889.

of Capitals." Among other contemporary publications in which the influence of the brothers might be observed was "The Builder's Magazine" and the "Sketches of Ornament," by Thomas Chippendale, junior. The latter work appeared in 1779. A copy of "The Builder's Magazine: or Monthly Companion," as it was called, is to be found in the British Museum. This copy was published in the year 1774. After a dictionary of technical terms and a copy of the Building Act then operative, one hundred and eighty-five plates were inserted, and these appear to have been almost entirely executed by a certain John Carter, whose work bears a resemblance to the style of the brothers, that is sufficiently close to lead one to suppose that the engraver might at some time have been one of their assistants. In the year 1778, a second edition of Robert Adam's book upon the ruins at Spalato was issued, suggesting that the interest in this work had not proved to be of a merely transitory order. During the same year, the frequently quoted cause of Liardet *v.* Johnson was tried. The real plaintiffs in this action were the brothers Adam, who had purchased the sole right to make and vend this composition and who now sought to prevent infringement of their rights. The pros and cons of the case were discussed in two contemporary tracts, entitled: (1) "Observations on Two Trials at Law, respecting Messieurs Adams's new-invented Patent-Stucco. With Additional Remarks, by a Practical Plaisterer," London, 1778; and (2) "A Reply to Observations on Two Trials at Law, respecting Messieurs Adams's New-invented Stucco; containing Mr Wallace's reply to Mr Dunning with the Summary of the Evidence and Charges to the Jury, as taken down in Court," London, 1778. In the pamphlet first mentioned, it was stated that, prior to the time when Liardet's cement was introduced, several houses in the metropolis and in other parts of the kingdom had been finished with stucco, that had "withstood the weather for thirty or forty and even a more considerable number of years." "It appears," the pamphlet continues, "that notwithstanding this, one Dr David Wark of Haddington in Scotland, obtained a patent in the year 1765 for such a compost, as a new invention of

Fig. 210.—Plate from "Designs for Various Ornaments."
By M. A. Pergolesi, with Medallion by Cipriani engraved by Bartolozzi.

his own; and in the year 1773, one Liardet, a Swiss clergyman, obtained another for a similar invention; both which patents, it seems, were purchased off the respective patentees by Mess[rs] Adams, the celebrated builders of the Adelphi; whose name the stucco in question now goes by, under the appellation of Adams's new invented patent stucco." "Now," the writer added, "whether Mess[rs] Adams were advised of the insufficiency of Wark's and Liardet's patents, from their defective specification; or from whatever motive they were induced to take such a step, they re-assigned the latter patent to Liardet, and obtained an Act of Parliament 1776, vesting the patentee in the exclusive right to make and vend such composition for a longer term of years."

About the year 1774 Mrs Elizabeth Montagu, the founder of the Blue Stocking Club, having become weary of her house in Hill Street, and finding no pleasure in her Chinese decoration,[1] nor in her room of Cupidons,[2] engaged an architect to build the detached mansion at the north-west corner of Portman Square. This house, formerly known as Montagu House, is now the residence of Lord Portman, whose name it bears. Mrs Montagu sought the advice of almost all the best known architects of the day, and it appears, from a letter which she wrote to the Duchess of Portland, that the brothers were engaged to direct some portion of the work. In this letter,[3] which was dated 20th July 1779, Mrs Montagu narrated how she had been engaged in giving instructions to "Mr Adam" and his workmen. "He came," she wrote, "at the head of a regiment of artificers, an hour after the time he had promised, the bricklayer talked about the alterations to be made in a wall, the stone-mason was as eloquent about the coping of the said wall; the carpenter thought the internal fitting up of the house not less important; then came the painter, who is painting my ceilings in various colours, according to the present fashion." This work is illustrated in Fig. 212.

[1] "Lettres sur l'Angleterre," by Mme. du Boccage.
[2] "Autobiography and Correspondence of Mrs Delany."
[3] Historical MSS. Commission, MSS. of the Marquess of Bath.

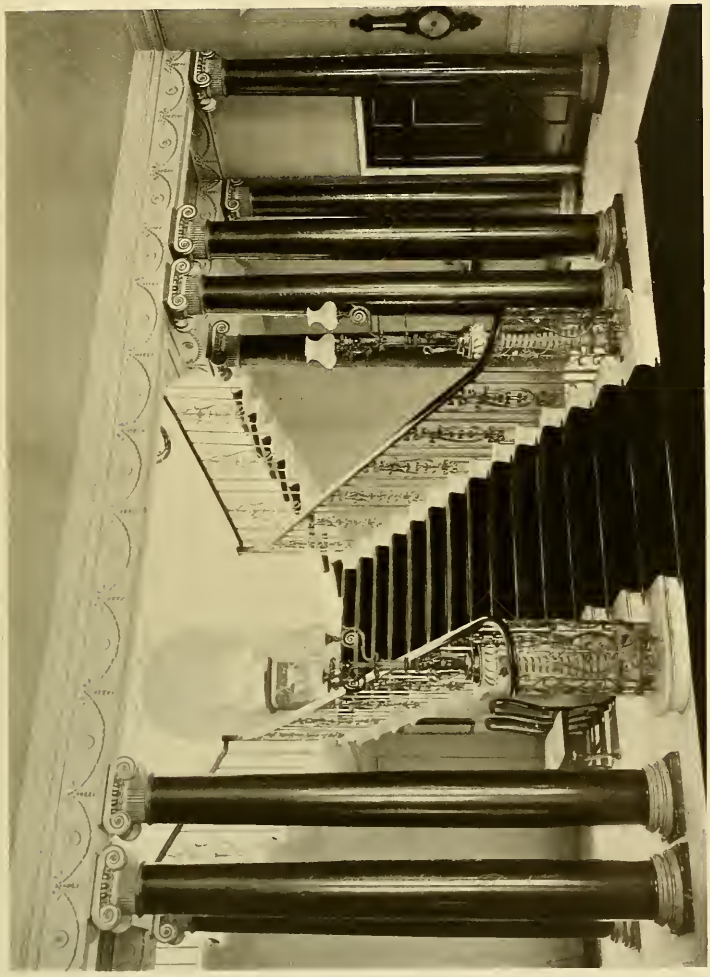


Fig. 211.—Principal Staircase, 1 Portman Square.

In Montagu House,[1] at least, it is certain that Angelica Kaufmann was engaged, since a record to that effect may be found in the diary of

Fig. 212.—The Reception Room, Portman House.
(Formerly the residence of Mrs Elizabeth Montagu.)

Madame D'Arblay (*née* Frances Burney); yet, during the year in which she was thus engaged, this lady married Antonio Zucchi and immediately left England for Italy, where she remained during the rest of her life.

[1] Now Portman House.

Among the later work of the brothers were the alterations at Saltram, near Plympton, in Devonshire. The work at Saltram was executed about the year 1779 for Mr John Parker, M.P., who was created Baron Boringdon in 1784. Lord Boringdon, it may be stated, is an ancestor of the Earl of Morley, the present owner. From the original drawings, it appears that the Library, the Saloon, and the Dining-Room were the only apartments for which designs were prepared. The first Lord Boringdon, it may be remembered, was one of the personal friends of Sir Joshua Reynolds, and it is considered probable that it was owing to this intimacy with the distinguished painter that the collection of paintings at Saltram came to be formed. While the work at Saltram was being executed, Robert Adam designed the cenotaph in Westminster Abbey to Major André, the English officer who was shot as a spy during the American War. This memorial was executed by Van Gelder, the statuary, who was employed at Harewood, in Yorkshire, by Mr Edwin Lascelles.

During the year 1781 Robert Adam was elected an Honorary Member of the Society of Antiquaries of Scotland, on the motion of the Earl of Buchan, the President. At that time Adam was a member of both the Royal Society and the Society of Antiquaries in London. In the year 1788 the Royal Society of Edinburgh were likewise pleased to enrol him among their number, by electing him a non-resident Fellow. The action of these societies at least bears witness, in some measure, to the high regard in which Robert Adam was held in the learned circles of both England and Scotland.

In the year 1782 the passing of Burke's Reform Bill led to an entire reorganisation of the Board of Works. At this time Sir William Chambers, Robert Taylor (afterwards knighted), James Adam, and James Paine were among the chief officials of the Board; but, under the new enactment, the only one of the old officials to be reappointed was Sir William Chambers, who became solely responsible for directing the various works. The main object of this reform was to reduce expenditure as far as possible, on account of

the debt that was accumulating through the war with the American colonists and with France, Spain, and Holland.

In the year 1784 the brothers commenced to build the South Bridge at Edinburgh, together with the buildings between the Tron Church and Nicolson Street. The bridge, or "Southern Communication," as it was called, is a continuation of the thoroughfare which leads from the Register House in the New Town, southwards, over the North Bridge. Previously it had not been possible to leave the town on the south side by a direct route; but by means of the South Bridge the valley in which Cowgate lies was crossed at a high level, and ready communication with the south was for the first time established. The various works in connection with the bridge occupied a considerable space of time, and it was not until the year 1788 that the structure, together with the adjacent portions of South Bridge Street, came to be opened to the public. We have been informed by Sir Thomas Hunter, the Town Clerk of Edinburgh, that a considerable amount of correspondence between Robert and William Adam and the Trustees for forming the Southern Communication is now preserved among the civic records. These letters date from the years 1785 and 1786. The ones from the brothers were addressed both from Edinburgh and from No. 13 Albemarle Street, London, where they resided after leaving the Adelphi. The drawings "have been seen," wrote one of the Trustees, "by almost every person of taste and public spirit in this country, and been much admired." From the correspondence, it appears that at this date William Adam was co-operating with his brother Robert. Though William was often styled an architect, he seems to have devoted himself more to finance and matters of accountancy than to the designing of buildings.

Among the works executed during the year 1785 were the alterations at Cumberland House, Pall Mall, and the house in St Andrew Square, Edinburgh, for Mr Andrew Crosbie, Vice-Dean of the Faculty of Advocates (Fig. 213). Crosbie, it will be remembered, is the person who, according to some writers, suggested the character

in "Guy Mannering" known as "Counsellor Pleydell." Regarding Pleydell, Sir Walter Scott stated that he was his "old friend Adam Rolland, Esq., in external circumstances, but not in frolic and fancy."

Fig. 213.—The House of Andrew Crosbie, Advocate, St Andrew Square, Edinburgh.

Chambers, however, thought that this character had been largely suggested by Crosbie, who, he stated, died in 1785, the year in which the house was built.[1] From the original drawings it appears that

[1] *Vide* Mr Andrew Lang's Introduction to the 1901 edition of "Guy Mannering."

Crosbie's residence was one of the two similar buildings which flank the north and south sides of the open space in front of the Royal Bank, an early work of Sir William Chambers, as represented in Fig. 214. In addition to preparing the structural drawings for the Duke of Cumberland, the brothers also designed for the same patron a

Fig. 214.—The Royal Bank of Scotland, St Andrew Square, Edinburgh. (Showing work of Sir William Chambers between houses by Adam.)

gateway and a number of accessories for Cumberland House, as carpets, mirrors, and fire-screens. The whole of the commissions for His Royal Highness appear to have been executed between the years 1780 and 1788. Possibly the design for a house on the Stein, at Brighton, for Mrs Fitzherbert, may have been prepared at about the same time.

During the year 1789 designs were made for George, the seventh

Fig. 215. VIEW IN THE SALOON, YESTER HOUSE, MIDLOTHIAN.

Marquess of Tweeddale, for alterations at Yester House, Gifford, the country seat which was altered by the elder Adam, and subsequently by the brothers. Among the drawings that were prepared upon this occasion, there is one which indicates some suggested modifications to the central portion of the north façade. Upon the same elevation two new wings and a curved drive, ascending to the principal entrance, were also shown. In addition to these suggestions it was also proposed to remodel the south front and to form a "great drawing-room" on the first floor, in addition to the present saloon (Fig. 215). In connection with this project an explanatory letter was written by Robert Adam to Professor Dalzel of Edinburgh University, and this is now preserved at Yester House. From this letter some idea may be formed of the difficulties that an architect in London was obliged to encounter, when directing work in Scotland, during the eighteenth century. At the time when the letter was written the brothers were engaged in preparing a considerable number of designs for houses and other buildings, which were to be erected in various parts of Scotland, from Galloway to the Firth of Forth, and even in the Highlands; yet, in those days, the coach journey from London to Edinburgh alone, via Berwick, occupied three days of continuous travelling, and cost seven guineas.[1]

During the same year, 1789, the French Revolution commenced, the Bastille being stormed on the 14th July. While this great national upheaval was occurring, the brothers were engaged upon the preparation of a scheme for the Haymarket Opera House, and in superintending the erection of the Edinburgh University buildings, in addition to attending to many other matters. During the spring of this year the first edition of James Adam's work upon agriculture was published. This book was published in two octavo volumes and was entitled: "Practical Essays on Agriculture . . . carefully collected and digested from the most eminent authors, with experimental remarks." The two volumes contain over a thousand pages and some plates of agricultural implements. In the Preface, James Adam wrote: "Having been led by an early inclination to the

[1] Brown's "Edinburgh Guide," 1797.

study of agriculture, I often indulged that predilection as the laborum dulce lenimen during my attention to other enquiries and even amidst the hurry of professional pursuits. The long continuance and vast expense of the American War by checking the national ardour for the fine arts procured me opportunities of attending to that favourite object which particularly gratified a natural propensity." At the conclusion of the book there are thirty-nine verses by John Adam, which relate to the pleasures of rural life, described by Virgil in the Second Georgic.

On the 20th July 1789, Robert Adam and a number of other selected architects presented a report to the House of Commons regarding the possibility of fire being carried to Westminster Hall and the two Houses of Parliament from the adjacent buildings. The report was prepared at the instance of the House of Commons, which appointed the members of the Commission. At the conclusion of a copy of the report, which was published *in extenso* at the time in the *Annual Register* (Vol. 32, p. 250), the following list of signatories was appended—"Robert Adam, Geo. Dance, S. P. Cockerell, H. Holland, John Yenn, John Soane, Robt Browne, Tho. Tildesley, John Woolfe, Jun., R. Adam for R. Mylne, Thos. Fulling, Cha. Alex. Craig, James Wyatt." During 1790, when the brothers were engaged in directing various commissions in Scotland, the erection of the south and east sides of Fitzroy Square, London, was commenced in accordance with their designs; the former is shown in Fig. 216. The name of the square was probably due to Augustus Henry Fitzroy, Duke of Grafton, being the owner of the manor of Tottenham.

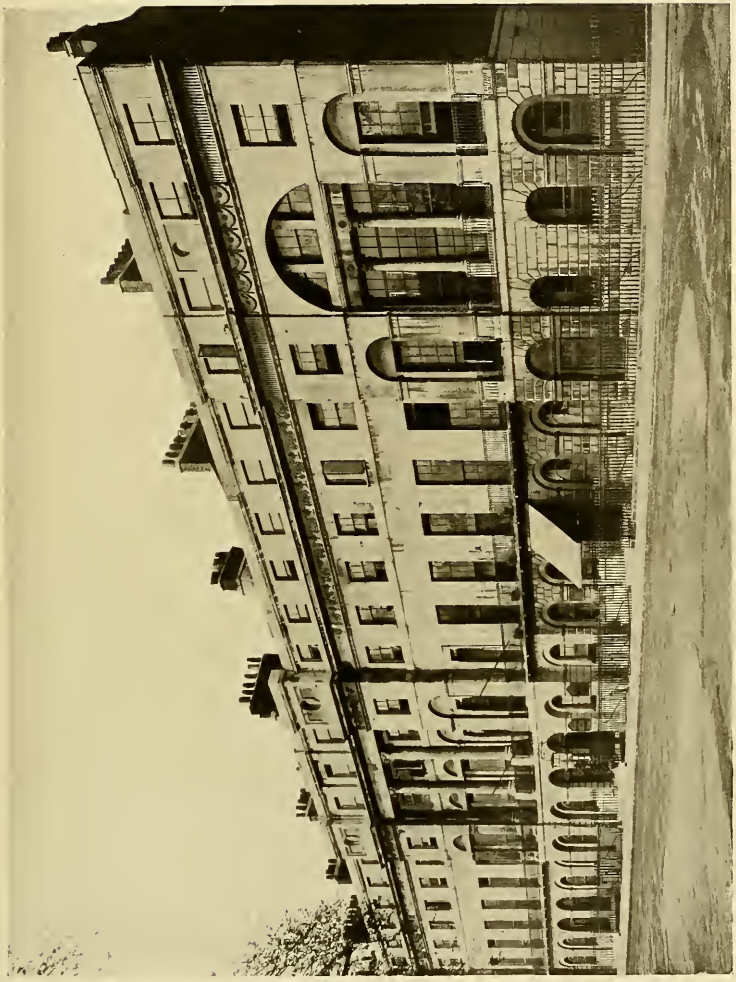


Fig. 216.—A Corner of Fitzroy Square, London.

Chapter XI.

THE ERECTION OF THE EDINBURGH UNIVERSITY BUILDING AND SOME CONTEMPORARY EVENTS.

One of the last undertakings Robert Adam commenced was the building at Edinburgh for the University. So early as 1768 one of the professors wrote in a Memorial, "the existing buildings, poor in themselves, seem not to have been carried on according to any regular plan, such as takes place in other academical structures which have been erected on more opulent foundations; and hence the whole fabric has a mean, irregular, and contemptible appearance." In spite of the Memorial, funds necessary for the establishment of a new building were not forthcoming, and no real progress was made until the year 1789, when the erection of the present fabric was commenced. On the 16th of November 1789 the foundation stone of the "New College" was laid, with no less circumstance than such an important event deserved. The stone was laid by Francis, Lord Napier, as Grand Master of the Fraternity of Freemasons in Scotland, in the presence of about 30,000 spectators. Among those present were the Lord Provost, the whole of the City Magistrates, Principal Robertson,[1] the Senatus, and many members of the Scottish nobility and gentry. An engraving of the ceremony was executed at the time by David Allan, the Scottish artist. The site upon which the building was erected measures 225 ft. by 356 ft. The principal entrance is in the centre of the façade adjoining South Bridge Street, seen in Fig. 217. Adam proposed to form two courtyards, around which the buildings for the various faculties were

[1] Dr Robertson, the historian, and cousin of the brothers.

Fig. 217.—Edinburgh University, from South Bridge Street.

to be grouped, as shown on the engraving of the plan in the third volume of the "Works" (Fig. 218). From the plan it will be seen that the first Court was intended to be 178 ft. long by 38 ft. wide,

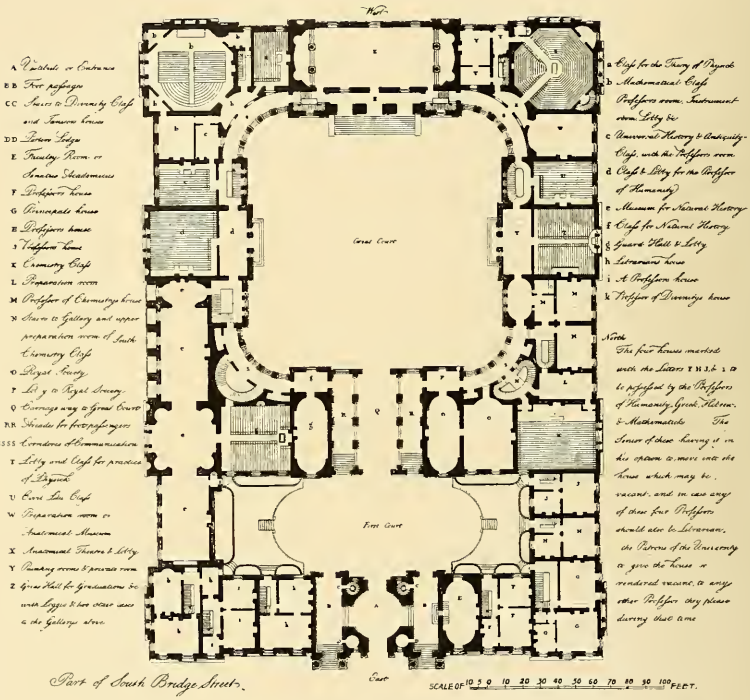


Fig. 218.—Plan of University at Edinburgh, as designed by Robert Adam.

while the second or Great Court was to be 145 ft. 6 in. by 144 ft. Owing to the delays that occurred in obtaining money to carry on the work much time was lost, and, before the new buildings were far advanced, Robert Adam died and was succeeded by his younger brothers, James and William. James, however, cannot have made

much progress, since it is known that he only survived his brother Robert by two years. So slowly were the funds subscribed that, according to Kincaid, only £32,000 had been obtained by the end of February 1794. Even in the year 1811 it was recorded that the building could not then be described as "half finished." About the time when the suspension of building operations occurred, William Adam ceased to practise, and when the erection of the

Fig. 219.—The Old Quadrangle, Edinburgh University, looking East.

University buildings was resumed in 1815, William Henry Playfair, an Edinburgh architect, was selected from nine competitors to complete the work, subject to modifications of the original scheme, but with due regard to the part already executed, and to the preservation of the architecture of Robert Adam. With the assistance of a Government grant of £10,000 per annum for ten years, the work was eventually completed in the year 1828. Considerable modifications and reductions had then been made, in addition to omitting the lofty dome, which had been indicated upon the drawings of the brothers. In order to reduce the

expense of the scheme, Playfair simplified the original design for the southern façade and substituted one quadrangle, measuring 242 ft. 6 in. by 134 ft., in place of the two inner courts originally proposed; but he retained the treatment designed by Robert Adam for the ends of the two courts, and only prepared a new design for the two sides. (Figs. 219, 220.) The present dome on the old building was erected in the year 1883 from the designs of Sir Robert Rowand Anderson.

Fig. 220.—The Old Quadrangle, Edinburgh University, looking West.

Over the main entrance to the building the following inscription may be read :—

"ACADEMIA JACOBI VI., SCOTORUM REGIS ANNO POST CHRISTUM NATUM MDLXXXII., INSTITUTA; ANNOQUE MDCCLXXXIX., RENOVARI COEPTA; REGNANTE GEORGIO III., PRINCIPE MUNIFICENTISSIMO; URBIS EDINENSIS PRÆFECTO THOMA ELDER; ACADEMIÆ PRIMARIO GULIELMO ROBERTSON. ARCHITECTO ROBERTO ADAM."

The material mainly used in the erection of the building was the excellent Craigleith stone which has been used so extensively throughout both old and new Edinburgh. The cost of the University

buildings, as reduced by Playfair, amounted, by the year 1828, to the sum of £161,000.[1]

In the year 1791 the brothers prepared their designs for part of the College of Justice at Edinburgh, upon which they showed a proposed treatment for the Court of Session and for the libraries

Fig. 221.—Charlotte Square, Edinburgh.

for the Faculty of Advocates and for the Writers to the Signet. It is probable that the drawings of Charlotte Square and St George's Church were also executed at about the same time. The work in Charlotte Square was, owing to various circumstances, not carried out until about 1800, some years after the decease of both Robert and James Adam (Fig. 221). The square measures about 180 yds.

[1] *Vide* paper read by Prof. Baldwin Brown, in 1890, to the Edinburgh Architectural Association.

each way, and corresponds with that of St Andrew, at the opposite extremity of George Street.

While the brothers were attending to their commissions at Edinburgh, their services were also sought at Glasgow, where they erected the Assembly Rooms, in Ingram Street, the Royal Infirmary, and a number of other buildings. Some of the drawings for the Assembly Rooms were executed in the year before Robert Adam's death, one bearing the inscription, "Edinb^h. 10 September 1791." Among the illustrations which George Richardson included in the first volume of the "New Vitruvius Britannicus" were two aquatint plates of the Glasgow Assembly Rooms, which were inscribed, "Robert and James Adam, Arch^ts." The erection of the Infirmary is stated to have been commenced in the year 1792, and, if this should be the case, it is certain that Robert Adam cannot have been responsible for more than the preparation of the original design. The photograph (Fig. 222) was taken shortly before its demolition.

Among the important houses erected by the brothers at this time was Gosford House, in Haddingtonshire, now one of the seats of the Earl of Wemyss and March. The house stands near to the Firth of Forth, with a west-north-west aspect, and commanding an extensive view of the sea. Formerly, we are told, the present fine estate was merely a rabbit warren, where the builder, Francis Charteris-Wemyss, the sixth Earl, was accustomed to play golf. The sixth Earl was the younger brother of David, Lord Elcho, the nobleman who assisted Charles Stuart in the rising of 1745, and subsequently fled to France after the Battle of Culloden. The date of the completion of the original building is recorded upon the entablature in the following inscription: "Fra. Charteris-Wemyss, Earl of Wemyss, 1800." From this date it might be surmised that the house was not designed by Robert Adam, yet upon the eight plates of this building, which George Richardson inserted in the first volume of the "New Vitruvius Britannicus," the words, "Robert Adam Arch^t," were inscribed. Most of the original drawings prepared for the house are now preserved in the

Fig. 222.—The Old Infirmary, Glasgow. (Now demolished.)

charter room, in a box labelled: "Plans for the New House." The modern work at Gosford was designed by the late Mr William Young, under the direction of the late Earl of Wemyss (Fig. 223).

In the year 1791, at the inaugural meeting, Robert Adam was elected one of the foundation Members of the Architects' Club, the first society of architects to be established in this country. The members of the club used to meet at the Thatched House Tavern in St James's Street, a building that stood until about 1843 on the site of the present Conservative Club. The Minutes of the inaugural meeting of the society were recorded as follows:—

"Thatched House Tavern,
20th *October* 1791.

Present—

James Wyatt. George Dance.
Henry Holland. Samuel Pepys Cockerell.

"It was proposed and agreed to establish a Club, to be called the 'Architects' Club,' to meet at the Thatched House Tavern to dinner on the first Thursday in every month.

"That Mr Cockerell be requested to undertake the office of Treasurer to the Club.

"That an annual subscription of five guineas be paid by each Member.

"That Honorary Members be received as visitors.

. . . . . .

"That the following Gentlemen be considered as original Members of this Club, together with the Members of this Meeting, viz.—

Sir William Chambers. Richard Norris,
Robert Adam, John Soane,
Robert Mylne, John Yenn
Richard Jupp, Thomas Hardwick,
James Lewis, Robert Brettingham, and
James Paine, Esqrs.

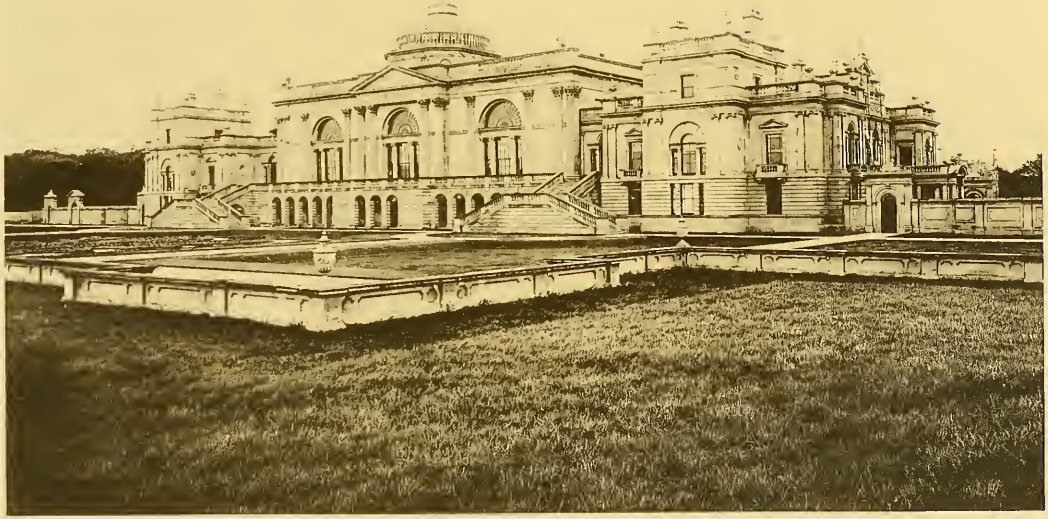


Fig. 223. GOSFORD HOUSE, HADDINGTONSHIRE.

"That the following Gentlemen be considered as original Honorary Members of this Club, viz.—

J. Carr, Thomas Sandby, and
— Revett, James Gandon, Esqrs."[1]

. . . . . .

On the 3rd March 1792 Robert Adam died at his residence, No. 13 Albemarle Street, in his sixty-fourth year. Death was stated to have been due to the bursting of a blood-vessel in the stomach. Probably the end came very suddenly, much sooner than anyone had anticipated, for his will was not signed until the previous day. From this document, it would appear that Robert Adam was unmarried, since the whole of his effects were bequeathed to his sisters, Elizabeth and Margaret Adam, "James Adam and William Adam, both of Albemarle Street," being appointed executors. The witnesses were "Thos. Whitefield" and "John Hindsley," "both servants to Robt. Adam." In the *Annual Register* it was recorded that during the following week, on the 10th March, the interment took place in the south aisle of Westminster Abbey. "The funeral," we read, "was private, being attended only by a select number of his friends, who esteemed him while living, and wished to bestow this last mark of their respect. The pall was supported by the Duke of Buccleugh, the earl of Coventry, the earl of Lauderdale, lord viscount Stormont, lord Frederick Campbell, and Mr Pulteney."[2] In a contemporary obituary notice which appeared in the *Gentleman's Magazine* we read: "The many elegant buildings, public and private, erected in various parts of the kingdom by Mr Adam, will remain lasting monuments of his taste and genius; and the natural suavity of his manners, joined to the excellence of his moral character, had endeared him to a numerous circle of friends, who will long lament his death. . . . It is somewhat remarkable that the Arts should be deprived at the same time of two of their greatest ornaments, Sir Joshua Reynolds and Mr Adam; and it is

[1] Mulvany's "Life of James Gandon," Dublin, 1846. Appendix on page 295.

[2] A similar announcement appeared in the *Gentleman's Magazine*.

difficult to say which of them excelled most in his particular profession. Sir Joshua introduced a new and superior style of portrait painting. It is equally true that Mr Adam produced a total change in the architecture of this country; and his fertile genius in elegant ornaments was not confined to the decoration of buildings, but has been diffused in almost every branch of manufacture. His talents extended beyond the line of his own profession; he displayed in his numerous drawings in landscape a luxuriance of composition, and an effect of light and shadow, which have scarcely ever been equalled. The loss of Mr Adam at this time must be peculiarly felt, as the new University at Edinburgh, and other great public works, both in that city and in Glasgow, were erected from his designs, and under his direction. To the last period of his life, Mr Adam displayed an increasing vigour and refinement of taste; for, in the space of one year preceding his death, he designed 8 great public works, beside 25 private buildings, so various in their style, and so beautiful in their composition, that they have been allowed, by the best judges, sufficient of themselves to establish his fame unrivalled as an artist."

During the year of Robert Adam's decease, John Adam, "of Maryburgh," the eldest of the brothers, died and was succeeded in the office of Master Mason in North Britain to the Board of Ordnance by James, his elder surviving brother. The death occurred on the 25th June,[1] at Edinburgh, and possibly in his house in West Fountain Bridge. James Adam did not live long to occupy his new appointment, for, in 1794, the year in which his nephew, William Adam, introduced into Parliament the important discussion on Criminal Law in Scotland, he fell a victim to an apoplectic seizure that resulted in his death. This event occurred in London, at the house in Albemarle Street, on the 20th day of October 1794.[2] In all probability James Adam followed the example of his brother Robert, in leading an active and energetic

[1] *Gentleman's Magazine*, 1792.

[2] *Gentleman's Magazine*, 1794; *Annual Register*, 1794; *Scots Magazine*, 1794.

Fig. 224.—Portrait of Robert Adam at Blair-Adam.

life. In addition to attending to the many important commissions upon which they had been engaged, he also contrived to find time to enable him to commence the preparation of a "History of Architecture," a work that remained unfinished at the time of his death. By his will, which was dated the 1st November 1793, his property was bequeathed in equal parts to his brother William and to his "two unmarried sisters," Elizabeth and Margaret Adam, his younger brother being appointed sole executor. The signature was witnessed by "William Joshua Page" and "John Goodwill." In the obituary notice in the *Scots Magazine* we read: "The Adelphi and Portland Place will be lasting monuments of his abilities."

After the death of James Adam, William, the youngest of the brothers, devoted himself to superintending the completion of the various works that had been left unfinished, and to the erection of a number of buildings in accordance with his own designs, until he withdrew from practice some time before his death at Edinburgh in the year 1822.[1] During the year of William Adam's death, the third volume of the "Works" was published by Messrs Priestley & Weale, of London. In the previous year, a small quarto volume was published, which was entitled: "DESIGNS FOR VASES AND FOLIAGE, COMPOSED FROM THE ANTIQUE." BY ROBERT ADAM, ESQ. ARCHITECT TO HIS LATE MAJESTY. ENGRAVED BY PASTORINI. This booklet contained no letterpress and consisted only of a collection of fourteen engravings. Owing to the dissimilarity of the designs from the usual treatment of the brothers, it seems almost certain that an error was made in attributing the work to Robert Adam; indeed, it would be a matter of surprise if one, whose work had for so long possessed such a distinct and individual character of its own, should at any time have adopted a type of composition so widely different from that with which he and those who were associated with him had hitherto been identified.

[1] *Gentleman's Magazine*, 1822.

INDEX TO ILLUSTRATIONS

The references to "facing p. —" are to the collotype plates. The references generally are those of the PAGES, *and do not refer to the figure numbers of the illustrations.*

A

ACCOUNTS, 177, 178, 179, 180

ADAM, JAMES, portrait of, facing p. 116; signature, 180

ADAM, ROBERT, portraits of, facing p. 26, 51, 56, 141, 301; signature, 47, 177, 178; illustration from his "Spalatro," 59

ADAM, WILLIAM, the elder, bust of, 35; examples of his work, 37, 39, 40, 41, 43

ADAM, WILLIAM, & CO., accounts at Ken Wood, 177, 178, 179, 180

ADAM STREET. See ADELPHI

ADAM STYLE OF DESIGN, characteristic examples of, 25, 64, 65, 66, 67, 70, 71, 72, 77, 159, 201. See also "ORNAMENT" and under separate subjects

ADELPHI, Adam Street, 75, 221; John Street, 157, 225, 227; Royal Terrace, 223

ADMIRALTY, Whitehall, The, 109, 110, 111

ALCOVES, exhedræ or recesses, at Kedleston, 103; at Syon House, facing p. 162, 163; at Ken Wood, 175, facing p. 176; at Lansdowne House, facing p. 186, 191, 193, 272; at Nostell Priory, 213; at 23 Grosvenor Square, 254; at Mellerstain, 267; at 20 St James's Square, 273; at 20 Portman Square, 274; at Portman House, 282

AMBULATORY, facing p. 164

ARABESQUE ORNAMENT, Adam, 25, 147, 155

ARCADING, at 20 St James's Square, 246

ARMORIAL BEARINGS, 95, 258

AYR, bridge at, 114

B

BALE, temple at, 135

BALCONIES, in Adam Street, 75, 221

BALL-ROOMS, at The Oaks, Surrey, 29; at Lansdowne House, 191; at Harewood, Yorkshire, 204; at 20 Portman Square, 274

BALUSTRADES, at Harewood House, 74; in Adam Street, 75; at Chandos House, 76; at 20 St James's Square, 273; at Portman House, 281

BANQUETING ROOMS. See DINING-ROOMS

BARRY, SIR CHARLES, work by, 195

BARTOLOZZI, engravings by, 15, 279

BAS-RELIEFS, 2, 73, facing p. 73, 98, 144, 198. See also MEDALLIONS

BATH, Pulteney Bridge, 276

BATTONI, POMPEIO, his portrait of Robert Adam, 141

BEDSTEAD, at Osterley, 217

BERNINI, designs by, 21, 129

BOARD OF TRADE OFFICES, Whitehall, 239

BOODLE'S CLUB, St James's Street, 153

BOSSI, marble work attributed to, 170

BOUDOIR, at Kedleston, 105

BOWOOD, orangery, 183; dining-room, 185

BRACKETS, 48, 49

BRUNELLESCHI, work by, 53

BRIDGES, for Syon House, 23; at Ayr, 114; at Bath, 276

BRITISH COFFEE HOUSE, Cockspur Street, The, 238

C

CANDLESTICKS, 62
CARPETS, Adam, at Syon House, 159, 166; at Harewood, 201
CARVED ORNAMENT, 48, 49, 79, facing p. 84, 101, 244, 250, 251. See also ORNAMENT, CHIMNEY-PIECE, etc.
CASTLE HOWARD, 13
CEILING PAINTINGS. See PAINTINGS
CEILINGS, in low relief, 2, 25, 47, facing p. 72, 107, 231, 241; in high relief, 72, 163, facing p. 164, 189, 191, 198; painted or gilt, facing p. 73, 103, 108, 155, 168, facing p. 186, 201, 204, 206, 251, 267, 282; coved and vaulted, 97, 99, 159, 163, 197, 254; details from, 237, 264, 269, 270
CHAIRS, at Harewood, 18, 66, 209; at 20 St James' Square, 64; Sedan, 234, 236
CHAMBERS, SIR WILLIAM, work by, 232, 286
CHANDOS HOUSE, ironwork at, 76; morning room, 240
CHATELHERAULT, Hamilton, exteriors, 39, 40
CHIMNEY-PIECES, by Adam, at Portman House, 4; at 20 St James's Square, 64, 79, 244, facing p. 244; at 21 Portland Place, 65; at 20 Mansfield Street, 67; at Kedleston, 95, 101; at Syon House, facing p. 162; at Bowood, 185; at Chandos House, 240; at Stratford House, 249, 250, 251; at 23 Grosvenor Square, 254; at 20 Portman Square, facing p. 256; at 25 Portland Place, 266; details of, 165, 244; by Van Gelder, 199
CHIPPENDALE, THOMAS, furniture made by, 18, 19, 20, 202, 203, facing p. 203, 207, 208, facing p. 208; his accounts at Ken Wood, 179
CIPRIANI, G. B., medallion by, 279
CLÉRISSEAU, C. L., drawings by, 133, 135, 137
CLOCK belonging to Marie Antoinette, 206
CLOCK BRACKETS, 48, 49
CLOCK CASE, 61
COLLINS, panel by, facing p. 198
COLONNADING, facing p. 73, 94, 109, 110, facing p. 164, 171, facing p. 198, 255
CORINTHIAN ORDER, Adam's use of the, facing p. 73, 91, 147, 167, 172, facing p. 176, 243
COURTYARD, 246
CROOME COURT, greenhouse, 81; rotunda, 82; dining-room, facing p. 82; chimney-piece, facing p. 82, facing p. 84; flower-stand, 84
CUNEGO, DOMENICO, engravings by, 133, 135, 317

D

DECORATION. See ORNAMENT
DECORATIVE PAINTINGS. See PAINTINGS
DELACOUR, N., paintings by, facing p. 287
DERBY HOUSE. See STRATFORD HOUSE
DINING-ROOMS, at Yester House, 45; at Croome Court, facing p. 82; at Kedleston, 103; at Syon House, facing p. 162; at Lansdowne House, 189; at 20 St James's Square, facing p. 244; at the Oaks, 255
DOMES, 82, 90, 97, 259, 260, 263, 291, 293, 297
DOOR FURNITURE, designs for, 68, 77
DOOR-HEADS, 71, 167, 187, 188, 192, 218, 273
DOORS, by Adam, 167, 187, 188
DOORWAYS by Adam, at Syon House, 71, 167, 168; in Adam Street, 75, 221; at 5 Mansfield Street, 78; at Lansdowne House, facing p. 186, 187, 188; in John Street, 225, 229; at 20 Portman Square, 274
DORIC ORDER, Adam's use of the, 109, 146, facing p. 198
DRAWING-ROOMS, at Lansdowne House, 2, facing p. 186; at 20 St James's Square, 64; at Kedleston, 99; at Stratford House, 108, 251; at Syon House, 159; at Nostell Priory, 213; at 23 Grosvenor Square, 254
DRUM HOUSE, Gilmerton, exterior, 37

E

EDINBURGH, Register House, 259, 260, 263; Andrew Crosbie's house, 285; Royal Bank of Scotland, 286; University Buildings, 291, 292, 293, 294; Charlotte Square, 295

ENTABLATURES, facing p. 73, facing p. 82, facing p. 164, 172
ENTRANCE GATES. See GATES
ENTRANCE HALLS. See HALLS
ENTRANCE STEPS. See STEPS
ETRUSCAN ORNAMENT, 254
EXHEDRÆ. See ALCOVES
EXTERIOR FAÇADES, designed by the Adams, Stowe, 21; Drum House, 37; Chatelherault, 39, 40; Hopetoun House, 41, 43; a Royal Palace, 54; Rotunda, Croome Court, 82; Kedleston, 86, 87, 90, 92; Admiralty, 109; Boodle's Club, 153; in the Adelphi, 157, 223, 227; Ken Wood, 174; Bowood, 183; Lansdowne House, 186; Harewood House, Yorkshire, 195; British Coffee House, 238; Board of Trade Offices, 239; 20 St James's Square, 241; Stratford House, 248; Register House, Edinburgh, 259; St Andrew Square, Edinburgh, 285, 286; Fitzroy Square, 289; Edinburgh University, 291, 293, 294; Charlotte Square, Edinburgh, 295; Glasgow Infirmary, 297; Gosford House, facing p. 298

F

FANLIGHTS, 78, 225, 297
FENDERS, 67, 79, 80
FIGURES, carved, in chimney-pieces, etc., facing p. 84, 95, 101, 250
FIREIRONS, 80
FIREPLACES. See CHIMNEY-PIECES
FITZROY SQUARE, corner of, 289
FLEURY, ROHAULT DE, engraving by, 126
FLORENCE, Cathedral, 53, 124; Baptistery gates, 122; fountain, Villa Reale di Petraia, 127
FLOWER STAND, 84
FLUTING, waved, 71
FOUNTAIN, 127
FRANCE, WILLIAM, signature, 179
FRIEZE at Lansdowne House, 272
FURNITURE, designed by Adam, 18, 19, 103, 190, 202, facing p. 202, 203, facing p. 208, 209, 210, 213, 217

G

GALLERY, Syon House, frontispiece, 71, 168; Harewood House, 204, 206, 207
GARDEN HOUSES OR TEMPLES, 81, 82, 193
GARDENS, 183, 195
GATES, Syon House, 171; Kimbolton, 219
GHIBERTI, LORENZO, bronze gates by, 122
GIBBS, JAMES, work by, 11, 12
GIRANDOLES, 97, 98
GLASGOW INFIRMARY, 297
GLASSES. See MIRRORS
GOODWOOD HOUSE, library, 232
GOSFORD HOUSE, facing p. 298
GRATES by Adam, 67, 79, 80, 84, 96, 101, 244, 250
GREAT PORTLAND STREET, No. 207, ceiling panel from, 237
GREENHOUSE, 81
GROSVENOR SQUARE, No. 23, plan, 253; drawing-room, 254

H

HALL, central, Register House, 260
HALL, staircase, 20 St James's Square, 273
HALLS, entrance, Kedleston, facing p. 73, 87, 93, 95; Syon House, 146; Harewood House, facing p. 198; Stratford House, 249
HAREWOOD HOUSE, London, plaster work, 73; ironwork, 74; door furniture, 77; fanlight, 78; staircase, 268; ceiling, 269, 270
HAREWOOD HOUSE, Yorkshire, furniture at, 18, 19, 20, 66, 69, 202, facing p. 203, 207, 208, facing p. 208, 209, 210; south façade, 195; interiors, 197, facing p. 198, 199, 201, 204, 207; ceilings, 198, 206
HARPSICHORD, 235
HOPETOUN HOUSE, 41, 43

I

INLAY. See MARQUETRY
IONIC ORDER, 149, facing p. 164, 246, 254, 281
IRONWORK, at Harewood House, 74; at Adam Street, 75; at Chandos House, 76; at 20 St James's Square, 273, 281; at 1 Portman Square, 281. See also FANLIGHTS, GRATES, etc.

J

JOHN STREET. See ADELPHI
JONES, INIGO, ornament by, 5

K

KAUFMANN, ANGELICA, paintings attributed to, 155, 204, 206, facing p. 244, 251
KEDLESTON HOUSE, interiors, facing p. 73, 93, 97, 99, 103, 105, 107; furniture, 80, 100, 101; exterior, 86, 87, 90, 92; plan, 88; chimney-pieces, 95, 101, 105, 107; ceiling, 97; ornament, 98; statuary, 101
KEN WOOD, Hampstead, south front, 174; library, 175, facing p. 176; furniture, 176, 181; accounts at, 177, 178, 179, 180
KIMBOLTON, Castle Green Gates, 219
KNOCKERS, 77

L

LAMPHOLDERS, 76, 172, 225
LANSDOWNE HOUSE, interiors, facing p. 3, facing p. 186, 189, 191, 272; ceiling, 25; door furniture, 77; front elevation, 186; doorways, 187, 188, 192; furniture, 190; garden house, 193
LANTERNS, hall, 252, 260
LEADWORK, 78
LIBRARIES, at Syon House, frontispiece, 71, 168; at Kedleston, 107; at Ken Wood, 168, 175, facing p. 176; Harewood House, Yorks., 197; Goodwood House (Chambers), 232; 20 Portman Square, 257; Mellerstain, 267
LINK EXTINGUISHER, 76
LOCK PLATES. See DOOR FURNITURE
LOUVRE, The, Bernini's elevation, 21
LUTON HOO, plans of, 214, 215

M

MALTON, J., subjects from his "Tour in London," 157, 221
MANSFIELD STREET, No. 5, doorway, 78
MANSFIELD STREET, No. 20, chimney-piece at, 67; door furniture, 77
MARBLE, use of coloured, in chimney-pieces, etc., 65, 67, 165, 250. See also CHIMNEY-PIECES
MARIE ANTOINETTE, her clock at Harewood, Yorks., 207
MARQUETRY, 20, 202, facing p. 208, 235
MEDALLIONS, in ceilings, 25, 72, 155, 176, 206; portrait, 56, 147; plaster bas-relief, 65, facing p. 73, facing p. 198; in chimney-pieces, 95, facing p. 257; over pier glass, 207; by Cipriani, 279
MELLERSTAIN, library, 267
METAL FURNITURE MOUNTS, 181, facing p. 202, facing p. 208
MIRRORS, 64, 67, 159, 207, 243
MORNING ROOMS, 240, 243
MUSIC ROOMS, 201, facing p. 244

N

NOSTELL PRIORY, drawing-room, 213

O

OAKS, Surrey, The, pavilions for Fête Champêtre, 29, 255
ORDERS, characteristic treatment by Adam, 146, 147, 149, facing p. 164, 172, facing p. 198
ORANGERY at Bowood, 183
ORNAMENT, by Inigo Jones, 5; by Adam, in detail, 20, 25, 32, 98, 111, 144, 147, 155, 165, 198, 206, 231, 235, 237, 264, 269, 274; by Pergolesi, 279
OSTERLEY PARK, state bed at, 217
OXFORD, Radcliffe Library, 11

P

PAINTINGS, decorative, in ceilings, 25, facing p. 72, 103, 108, 155, facing p. 186, 201, 204, 206, 251, 258, 267; on walls, facing p. 3, 5, 95, 97, 146, 168, 185, 197, 201, facing p. 256, 257, 258, 282, facing p. 287; on furniture, 190, 207, 234, 236
PALACE, design for a, 54
PALLADIO, ANDREA, work by, 6, 117, 119
PANELS. See WALL TREATMENT, MEDALLIONS, and CEILINGS
PAVILIONS, at The Oaks, 29, 255; at Hopetoun House, 41, 43

PEDESTALS, 143, 164, facing p. 202, 210, 254
PERGOLESI, M. A., plate from his "Designs for Various Ornaments," 279
PIER GLASS, 207
PIRANESI, G. B., plates from his "Campus Martius," 56, 140
PISA, Santa Maria della Spina, 126
PLANS, 88, 160, 214, 215, 271, 292
PLASTER WORK, 73, facing p. 73, facing p. 82; and see STUCCO and CEILINGS
PORTLAND PLACE, No. 21; chimney-piece, 65
PORTLAND PLACE, No. 25, door furniture, 77; staircase, 265; chimney-piece, 266
PORTMAN HOUSE (No. 22 Portman Square), reception room, 282
PORTMAN SQUARE, No. 1, chimney-piece, 4; staircase, 281
PORTMAN SQUARE, No. 20, ceiling, facing p. 72; chimney-piece, facing p. 256; interiors, 256, 258, 274
POZZUOLI, ancient remains near, 133, 137

Q

QUADRANGLE, 293, 294

R

RADCLIFFE LIBRARY, OXFORD, 11
RAILINGS, 76; and see BALUSTRADES
RECEPTION ROOM, 282
RECESSES. See ALCOVES
ROME, Scala Regia at the Vatican, 129
ROSE, JOSEPH, work by, facing p. 198
ROTUNDA, Croome Court, 82
ROUND ROOM, Lansdowne House, 272
ROYAL SOCIETY OF ARTS, knocker, 77; elevation, 227; entrance, 229
RUSTIC BASEMENT, 259, 263

S

ST JAMES'S SQUARE, No. 20, interiors, 64, 243, facing p. 244; chimney-piece, 79, 243, 244; elevation, 241; courtyard, 246; plan, 271; staircase hall, 273
ST MARY LE STRAND, 12
ST STEPHEN'S, Walbrook, 9
SALOONS, facing p. 287; domed, 97, 260
SCREENS, Admiralty, 109, 110, 111; Syon House, 171, 172
SEAT, 165
SEDAN CHAIRS, 234, 236
SIDEBOARD at Harewood, facing p. 202
SILK HANGINGS, 64, facing p. 244, 254
SITTING-ROOM, 258
SOANE COLLECTION, drawings in the, 21, 47, 54, 61, 62, 68, 70
SOFAS, 19, 100
SOHO SQUARE, No. 32, exterior, 31; ceilings, 32, 231
SPALATO, Temple of Jupiter at, 59
SPANG, sculptor, work by, 101
STAIRCASES, at the Vatican, 129; at Stratford House, 252; at 25 Portland Place, 265; at Harewood House, London, 268; at Portman House, 281; exterior, see STEPS
STAIRCASE HALL. See HALLS
STATUARY, Adam's use of, at Kedleston, facing p. 73, 82, 90, 93, 101, 163, 189; at Croome Court, facing p. 82, facing p. 84; at the Admiralty, 109; at Syon House, facing p. 164; at Lansdowne House, 189; at Stratford House, 250; at The Oaks, 255
STEPS, exterior, 37, 80, 90, 92, 195, 263
STOWE HOUSE, design for, 21
STRATFORD HOUSE, now Derby House, interiors, 108, 249, 251, 252; ceiling, 155; elevation, 248; chimney-piece, 250
STRATFORD PLACE, No. 3, fireirons, 80; door head, 218
STREET FRONTS, designed by Adam, 158, 223, 227, 238, 239, 285, 289, 295
STUCCO WORK, 65, 73, facing pp. 72 and 73, 98, 198, 206, 231, 237, facing p. 287
STUART, JAMES, wine-cooler by, 103
SYON HOUSE, Isleworth, interiors, frontispiece, 146, 149, 159, facing p. 162, 163, facing p. 164, 166, 167, 168; bridge for, 23; doorways, 71, 159, 167, 168; ornament, 71, 143, 144, 147, 165; ceilings, 72, 159, 168, 264; furniture, 143, 164, 165, 166, 170; chimney-pieces, 159, 165; plan, 160; entrance gates and screen, 171, 172

T

TABLE TOPS, inlaid, 20, 202
TABLES, inlaid wood, 20, 202, 203; gilt, with marble top, 170; segmental, 176; painted, 190; with chased brass mountings, 203, 208, facing p. 208; writing, facing p. 208
TABLETS, 97, 98
TAPESTRY on furniture, 19, 209
TEMPLES, 59, 135, 137
TORCHÈRE, 69
TUREENS, 70
TRIBOLO, IL, fountain by, 127

U

URNS. See PEDESTALS

V

VANBRUGH, SIR JOHN, work by, 13
VAN GELDER, work by, 199
VESTIBULE, Syon House, 149, facing p. 164
VATICAN, The, 129
VICENZA, Villa Rotunda, 6, 119; Teatro Olimpico, 117
"VITRUVIUS BRITANNICUS," illustrations from, 86, 87, 88

W

WALLS, characteristic treatment of, 2, 71, 97, 159, 185, facing p. 198, 201, facing p. 244, 251, 258, facing p. 287
WILTON HOUSE, double cube room at, 5
WINDOWS as a characteristic Adam feature, 31, 37, 99, 153, 183, 227, 238, 239, 289, 295, 297
WINE-COOLERS, by Stuart, 103; by Adam, 181, facing p. 202
"WORKS OF ROBERT AND JAMES ADAM, The," illustrations from, 15, 23, 29, 109, 160. 234, 235, 253, 254, 255, 292
WREN, SIR CHRISTOPHER, work by, 9

Y

YESTER HOUSE, dining-room, 45; saloon, facing p. 287

Z

ZUCCHI, ANTONIO, his frontispiece to "The Works of Robert and James Adam," 15; paintings by, 103, facing p. 174, 201; his accounts for work at Ken Wood, 177

INDEX TO TEXT

A

Acanthus, The, 148
Accounts, for furniture, 176, 178-180
Adam, Sir Charles, 46
Adam, Elizabeth, daughter of William (1), 139, 299, 302
Adam, Sir Frederick, 46
Adam, James, son of William (1), his Continental tour with Clérisseau and Zucchi, 24, 72-74, 94-96, 114-142, 156; his "Journal" quoted, 24, 50, 72, 73, 114-142; joins Robert in London, 26, 142, 143; birth and early years, 35, 46; early drawings, 47; characteristics of his style, 66-70, 72; buys Cardinal Albani's prints for George III., 139, 140; his enthusiasm for architecture, 148; succeeds Robert as Joint-Architect, 222; loses his post, 283; his work on "Agriculture," 287, 288; succeeds Robert in his work in Edinburgh, 292; death, 293, 295, 300; executor to Robert, 299; succeeds John as Master Mason, 300; active life, 300, 301; will, 302; his "History of Architecture," 302.
Adam, John, eldest son of William (1), practises in Edinburgh, 26, 46, 47; birth, 36; raises a mausoleum to his father, 40, 46; his apprentice, 94; erects the Jamaica Street Bridge, Glasgow, 219; verses by, 288; death, 300
Adam, Margaret ("Miss Peggy Adams"), daughter of William (1), 221, 299, 302
Adam, Robert, son of William (1), his admiration for Vanbrugh, 10, 54; his letter to Lord Kames quoted, 20, 144-149; his "Works" quoted, 20 *et passim*; at Edinburgh University, 22; his Continental tour, 22-26, 49-60; his expedition to Spalato, 22, 24, 57-59; his "Ruins of the Palace of Diocletian at Spalatro," 22, 24, 30, 118, 125, 151, 152, 156, 184, 278; his friendship with Clérisseau, 22; with Piranesi, 22, 55-57; with the Zucchi, 22, 58, 142; sets up in practice in London, 26, 60, 111; appointed Joint-Architect, with Chambers, to His Majesty's Works, 28, 150; popularity and social life in London, 28-33, 62, 63, 65, 66, 149, 221, 222; birth and early years, 34, 35, 46, 49; early drawings, 46, 47, 52, 60; signature, 46, 47, 177, 178; his use of "Movement," 54; living in Lower Grosvenor Street, 60; acquaintance with Lady Mary Wortley Montagu, 60; moves to the Adelphi, 60, 61; Member of the Royal Society, 61, 283; designs furniture, 63-65, and see "Furniture"; characteristics of his work and style, 63, 65-70, 72 *et passim*; his feeling for Greek ornament, 83; his ceilings, early and late, compared, 106, 107; Clerk of the Works at Chelsea Hospital, 154; attacked in the "North Briton," 156; his relations with the Chippendales, 178, 179; with Wedgwood, 220; anecdotes of, 220-222; his singing, 222; elected M.P. for Kinross-shire, 222, 223; his political views, 222; his estates at Dowhill, 222; resigns his appointment of Joint-Architect, 222; painted by Sir Joshua Reynolds, 230; withdraws from Parliamentary life, 262, 263; Member of the Society of Antiquaries, 283; residing in Albemarle Street, 284; his report on the dangers from fire to Westminster Hall, 288; death, 292, 295, 299; funeral and will, 299; obituary notice of, 299, 300; his active life, 300, 301; his various works, see under separate names.
Adam, William (1), architect in Edinburgh, his "Vitruvius Scoticus," 26, 35, 36, 38, 39, 42, 44; his style, 26, 81, 100, 287; his life and work, 34-45; his mausoleum, 40, 46, 47; death, 45, 46; descendants, 46; bestows Dowhill upon Robert, 222
Adam, William (2), son of William (1), partner with Robert, 26, 35, 46, 142, 284, 292, 293; executor to Robert, 299; death, 302
Adam, William (3), son of John, 46, 264, 300
Adam Brothers, their style and influence, 3, 4, 18, 19, 24, 26, 176; and the Chippen-

dales, 18; their Adelphi scheme, 224-226; strike among Scottish workmen, 224; involved in difficulties over the Adelphi, 230, 232; assisted by lottery, 232, 233; publish their "Works" and give offence by its preface, 233; their interests in Liardet's and Wark's cements, 174, 278, 280; reside in Albemarle Street, 284
Adam Street. See Adelphi
Adelphi, The, formerly Durham Yard, 156, 210, 219-233, 302; James Street, 226; William Street, 226; Adam Street, 228, 229; Royal Terrace, 229
Adelphi Chapel, 226
Adelphi Terrace, 226
Admiralty, The, 106, 108, 109
Alabaster, use of, 94
Albani, Cardinal Alessandro, collection of prints, 22, 139, 141
Alcoves, exhedræ or recesses, 96, 102, 104, 162, 174, 272, 274
Aldborough, Earl of. See Stratford
Algardi, Alessandro, sculptor and architect, 72, 73
Algarotti, 121
Allan, David, artist, 290
American War of Independence, The, 30
Anderson, Sir R. R., his work on the Edinburgh University Buildings, 294
"Antiquities of Ionia, The," 16
Apsley House, 237
Arabesques, 190
Architects' Club, membership of the, 298
Argyll, Duke of, 14, 173
Arniston House, 38
Ashburnham, Earl of, 257
Augusta, Princess of Wales, 27, 28, 151

B

Baiæ, 137, 138
Baillie, Hon. George, 265
Barry, Sir Charles, architect, 184, 196
Bartoli, Pietro Santi, his "Admiranda Romanorum Antiquitatum," 102
Bartolozzi, Francesco, engraver, 152
Bath, 275-277
Battoni, Pompeio, his portrait of Robert Adam, 142
Becket, bookseller, 229, 230
Bedford Square, 237
Benevento, 135
Bernini, G. L., architect, 7, 14, 128
Blair-Adam, 222
Blenheim Palace, 10, 12, 44, 91
Board of Works, His Majesty's, Minutes of, 150
Bologna, 120, 121
Bonomi, Giuseppe (Joseph), artist, 153, 277
Boodle's Club, 152
Boscawen, Admiral, 106, 108
Bossi, inlaid marble by, 170
Boswell, James, at Kedleston, 104-106
Bowood, 181-186
Braco, Lord, afterwards Earl of Fife, 42
Bramante, architect, 69, 161
Brettingham, Matthew, architect, 63, 88, 89
Bridges, 55, 91, 172, 219, 275-277
Bridgewater, Duke of, his canal, 31
Brighton, 286, 287
British Coffee House, The, 150, 237, 238
Brown, Launcelot ("Capability"), architect and garden designer, 63, 82, 210
Browne, Robert, architect, 288
Bruce, Sir William, "General Surveyor" of Works in Scotland, 34-36, 40
Brun, Charles le, 7
"Builder's Magazine, The," 278
Burgoyne, General, his sylvan masque, "Maid of the Oaks," 256, 257
Burke, Edmund, his Reform Bill, 30
Burlington, Richard, Earl of, 14, 16; his edition of "Palladio," 52
Burney, Frances, afterwards Mme. D'Arblay, her "Diary" quoted, 221, 222, 229, 283
Bury St Edmunds, 262
Bute, Countess of, 60
Bute, John, Earl of, 27, 173; his patronage of the brothers Adam, 60, 62, 79, 149, 150, 212, 222; subscribes to "Spalatro," 151; sells his house to Lord Shelburne, 182, 186; builds Luton Hoo, 212

C

Campbell, Colin, 14; his "Vitruvius Britannicus," 10, 26, 35, 40, 85, 87, 88, 152, 194, 196, 211
Campbell, Lord Frederick, 258, 261, 299
Caprarola, Palazzo Farnese at, 74
Carpets, designed by Adam, 167, 200, 257
Carr, John, architect, of York, 46, 63, 193
Carter, John, designer, 278
Caserta, 132, 134, 316
Castle Howard, 10, 12, 13, 91
Cathcart, Lord, Ambassador to Russia, 234
Catherine II. of Russia, 234-236
Caylus, Comte de, 22
Ceilings, typical Adam, 60, 102, 112, 162, 188, 194, 195, 198; coloured, 174, 175, 185, 190, 205, 242, 282; coved, 174, 245
Chambers, Sir William, architect, 14, 30, 111, 112; tutor to George III., 27; Joint-Architect, with Robert Adam, of His Majesty's Works, 28, 150, 283, 284; studies under Clérisseau, 50; annoyed with the brothers Adam, 233; on

Crosbie, 286 ; work in Edinburgh, 286 ; member of the Architects' Club, 298
Chandos House, 242
Charlotte, Queen, 28, 151, 234
Chatelherault, Hamilton, 39
Child, Sir Francis, 214-216
Child, Robert, 216
Chimney-pieces, Adam, 106, 108, 166, 194 ; carved marble, 83, 96, 98, 101, 102, 104, 249, 252, 257 ; inlaid marble, 98, 102 ; with ormolu enrichments, 167 ; by Van Gelder, 199, 203
Chinese taste, 17
Chippendale, Thomas (1), work and style, 17, 18
Chippendale, Thomas (2), furniture by, 178, 200, 202, 208-210 ; his "Sketches of Ornament," 278
Cinquecento work, 24, 65, 73
Cipriani, G. B., painter, 16, 277
Cistern, lead, 247
Clementi, Abbé, 131, 132
Clérisseau, Charles Louis, travels with Robert Adam, 22, 50, 52, 115 ; with James Adam, 24, 52, 115, 135, 136, 138 ; in England, 50 ; architect to Catherine II. of Russia, 50 ; his "Monumens de Nismes" quoted, 52 ; temperament, 52 ; his drawings, 118, 119 ; ill, 134 ; his agreement with James Adam, 138 ; subscribes to "Spalatro," 151
Clock bracket, 257
Cochin, C. N., on Pæstum, 22
Colonnades, 94, 164
Columbani, Pietro, his "New Book of Ornament," and "A Variety of Capitals," 277, 278
Composite order, The, 148
Compton House, 106
Corinthian order, The, 145, 146, 148, 174
Cortona, Pietro da, 123
Coventry, George, 6th Earl of, 63, 79-82, 299
Coventry, Lady, 105
Croome Court, 63, 79-84, 106
Crosbie, Andrew, his house in Edinburgh, 285, 286
Cumberland, Duke of. See William
Cunego, Domenico, engraver, 118, 120, 123, 152
Curzon, Sir Nathaniel, afterwards Lord Scarsdale, 63, 84, 85, 87, 101, 104-106, 271

D

Dalzel, Professor, 287
Dano, Abbé Count, 74, 128
D'Arblay, Mme. See Burney
Delacour, his paintings at Yester, 44, 112
Derby, Edward, 12th Earl of, 237, 252, 253, 271
Derby House. See Stratford
Desgodetz, Antoine, his work on the Antiquities of Rome, 52 ; on the Amphitheatre, Verona, 118
"Designs for Vases and Foliage," attributed to Robert Adam, 302
Devonshire, Duke of, 112, 256
Dick, Mr, Consul at Leghorn, 124, 125
Dilettanti, Society of, 16
Dimensions, Banqueting Hall, Croome, 83 ; at Kedleston, 83, 87, 91, 93, 94, 112 ; Saloon, Yester, 162 ; Dining-room, Syon House, 165, 166 ; Library, Syon House, 169 ; Library, Ken Wood, 174 ; Harewood House, Yorks., 196 ; Luton Hoo, 212 ; Drawing-room, Derby House, 256
Dining-rooms in France and England, 161, 162 ; Bowood, 184-186 ; Lansdowne House, 192 ; Harewood House, Yorks., 198, 202, 203
Diocletian's Palace. See Spalato
Domenichino, 72, 121, 130
Domes, 96
Doric order, 110, 145, 148, 188, 198
Dover Street, No. 30, 257
Drum House, or The Drum, Gilmerton, 36-37
Drury Lane Theatre, 228, 262
Duff House, 42
Dundee, Town House, 38
Durham Yard. See Adelphi

E

Edinburgh, William Adam's work in, 46 ; state of culture in, 47, 48 ; Register House, 258, 284 ; South Bridge, 284 ; St Andrew Square, 285, 286 ; University Buildings, 287, 290-295 ; College of Justice, 295 ; Charlotte Square, 295 ; St George's Church, 295
Entrance Gates. See Gates
Etruscan ornament, 18, 216, 217, 256
Exhedræ. See Alcoves
Eyles, Sir Francis, 131, 135, 136

F

Fanlights, 76
Farsetti, Abbé, his gardens, 115
Fenestration. See Windows
Ferrara, 120
Fête Champêtre at The Oaks, 256
Fife, Earl of. See Braco
Fire-backs, 78
Fireirons, etc., by Adam, 102
Fireworks, Design for a building for, 78

Fitzherbert, Mrs, her house at Brighton, 286, 287
Fitzroy Square, 288
Flitcroft, Henry, 150
Florence, Palazzo Vecchio, 74; Baptistery, 122; Ponte Vecchio, 275
Fluting, 96, 100
Fontana, Carlo, architect, 6, 14
Fox, Charles, letter quoted, 182; his duel with William Adam (3), 263
France, William, 179, 180
Frascati, 128, 130
Furniture designed by the brothers Adam, 83, 96, 100, 196, 212, 245, 286; veneered, 18, 200, 202-205, 209, 210; painted, 98, 190, 199; inlaid marble, 169, 170; gilt and ormolu mounted, 169, 203, 205, 206, 209, 210, 271

G

Galleries, 198, 205
Gardens, 115, 116, 210
Garrick, David, his friendship with the brothers, 142, 150, 151, 229, 230, 257; and Home, 156; living in the Adelphi, 229; his party at Hampton, 230
Gawthorpe House, 194, 196
George II., death, 27, 122
George III., accession, 27; patronage of Robert Adam, 27, 28, 30, 151; commissions James Adam to buy Cardinal Albani's collection, 139; and the Adelphi scheme, 225, 226
Gesso decoration, 270
Ghiberti, Lorenzo, 123
Gibbon, Edward, consults "Spalatro," 151
Gibbons, Grinling, school of plaster work, 37
Gibbs, James, architect, 10, 14
Gilding, 165-167, 256
Giovanni da Udine, 73
Glasgow, work of the brothers in, 219, 220, 296
Glasgow, Earl of, monument to, 262
Glass, French plate, 179, 180
Glasses. See Mirrors
Gobelin tapestry, 216-218
Goodwood, library, 166
Gosford House, 296, 298
Gouthière, 203
Grates, Adam, 78, 83, 102
Gray, Sir James, Ambassador at Naples, 131, 132, 135, 136
Grosvenor Square, No. 26, 252-256, 271, 275
Guido Reni, his St Francis, 121

H

Hadrian's Villa, 70, 115
Halls, entrance, 162, 163, 188, 190, 196, 198, 199
Hamilton, Lady Elizabeth, marries Lord Stanley, 253, 256
Hamilton, Gavin, 192
Hamilton, Sir William, his collection of ancient vases, 18
Hamilton, William, R.A., 96
Hamilton and Brandon, James, Duke of, 39, 253
Hamilton Palace. See Chatelherault
Hamilton Parish Church, 39
Harewood, Lord. See Lascelles
Harewood House, London, 268-270
Harewood House, Yorkshire, 193-210; furniture at, 18, 63
Hawksmoor, architect, 10
Haymarket Opera House, 287
Hepplewhite, cabinetmaker, 18, 202
Herculaneum, 131
Hill Street, 270, 271
Hindsley, John, servant to Robert Adam, 299
Hob grates. See Grates
Hogarth, his prices, 178
Holyrood Palace, 36
Home, John, dramatist, 149-151; his "Fatal Discovery," 156, 230
Hopetoun, Charles, 1st Earl of, 40; John, 2nd Earl of, 40
Hopetoun House, 39-42, 83; pictures at 121
Hume, Sir Alexander, 270, 271
Hume, David, 151, 156

I

Ionic order, 148
Ironwork, cast, 75
Italian workmen, 36
Ivory, 169

J

Jacobite rebellions, 26, 27
Jersey, George, 5th Earl of, 215
Johnson, Dr James, Bishop of Worcester, his monument, 262
Johnson, Dr Samuel, at Kedleston, 104, 105
Johnstone, Sir William, afterwards Pulteney, 275-277, 299
Jones, Inigo, his work and influence, 4, 6, 16, 26, 161

K

Kames, Lord, correspondence with Robert Adam, 20, 143-149
Kaufmann, Angelica, her ceiling paintings, 154, 282; at Harewood House, Yorkshire, 200, 205; at 20 St James's Square, 242; at Stratford House, 249, 252; at Montagu House, 282; paintings on furniture, 277; marries Antonio Zucchi, 283
Kedleston House, 63, 84, 85, 87-89, 91, 152; chimney-piece at, 83; interior, 93-96, 98, 100-102, 104-106; ceiling, 108
Ken Wood, Hampstead, 173-181
Kent, William, architect, 14-16
Kincaid, Alexander, his "History of Edinburgh" quoted, 293
Knife-boxes, 104
Knockers, 76, 245

L

Lansdowne, Marquess of. See Shelburne
Lansdowne House, 182, 186-193
Lascelles, Mr Edwin, afterwards Lord Harewood, 63, 84, 193-210, 268
Lelli, Ercole, 121, 122
Leoni, Italian architect, 14
Le Roy, on Greece, 22, 83
Lessing, G. E., his influence on taste, 22
Liardet, his patent stucco cement, 247, 270, 278, 280; lawsuit against Johnson, 278
Libraries, Syon House, frontispiece, 169; Ken Wood, 173, 174; Harewood House, Yorkshire, 196
Ligorio, Pirro (Pyrro Ligerio), 52, 70, 161
Lonsdale, Earl of. See Lowther
L'Orme, Philibert de, architect, 6
Lotteries, 232, 233
Louis XIV., his influence on style, 6, 7
Louis XVI., influence on style, 24
Low Countries, their influence on English architecture, 8
Lowther, Sir James, afterwards Earl of Lonsdale, 218
Luton Hoo, or Luton Park House, 212, 214

M

Madama, Villa, 74
Malton, Thomas, engravings by, 156, 275
Manchester Square, 237
Mansart, François, architect, 7
Mansfield, Lord, Lord Chief Justice, 154; employs the brothers, 173, 176-179, 222; employs Zucchi, 176, 178
Mansfield Street, 237
Marble, carved, 83, and see Chimney-pieces; inlaid, 98, 102, 169, 170
Marquetry, 18, 200, 202-205, 209, 210
Mausoleum to William Adam, 182
Meissonnier, Juste Aurèle, 17
Melbourne House, now The Albany, 233
Mellerstain, 37, 38, 265, 266, 270
M'Gill, Alexander, architect, 42
Michael Angelo, 70, 73, 123, 161
Mirrors, 190, 205, 206, 208, 228
Model of the Register House, Edinburgh, 262
Montagu, Mrs Elizabeth, 101, 144, 280
Montagu House. See Portman House
Monuments, 262
"Movement," 54, 89
Music-rooms, at Harewood House, Yorkshire, 196, 199, 200; at 20 St James's Square, 242
Mylne, Robert, his Continental tour, 50, 55; designs Blackfriars Bridge, 55, 219; signs the report on Westminster Hall, 288; member of the Architects' Club, 298
Mylne, William, designs Jamaica Street Bridge, Glasgow, 219

N

Naples, 131-139
Nimes, 50, 51
Norden's "Antiquities of Egypt," 145
Northumberland, Hugh, 1st Duke of, 108, 156, 157, 169, 170, 228
Nostell Priory, 63, 211, 212

O

Oaks, The, Surrey, 256
Orangeries, 173, 184
Orders, classic, Adam's methods of employment, 145, 148
Organ-cases, 102, 245, 257
Ormolu, 167
Orville, d', on the Temples of Sicily, 22
Osterley House, Isleworth, 63, 214-218
Oval and round rooms, 272, 274, 275
Oxford, Queen's College, 10; Radcliffe Library, 10

P

Padua, 116
Page, William Joshua, witness to James Adam's will, 302

Paine, James, architect, work at Kedleston, 63, 89, 93; his "Plans, Elevations, etc.," quoted, 85, 88; at Worksop Manor, 93; at Nostell Priory, 211; associated with the brothers in their Adelphi scheme, 224; on the Board of Works, 283; member of the Architects' Club, 298
Paintings, on walls, 96, 112, 185, 186, 190, 199; on ceilings, 154, 174, 199, 205, 245; on furniture. See Furniture
Palladio, Andrea, his "Architettura," 4, 6; his influence on art, 4, 6, 10, 13, 14, 17, 19, 22, 26, 121, 161; his "Restoration of the Roman Thermæ," 16; work at Padua, 116; at Vicenza, 116, 117
Patton, F., engraver, 152
Pautre, Jean le, architect, 7
Pedestals, 102-104, 164
Pergolesi, Michael Angelo, his "Designs for various Ornaments," 277
Perrault, Claude, architect, 12
Piranesi, G. B., engraver, his friendship with R. Adam, 22, 24 55, 56, 120; his work on the "Campus Martius," 22, 56, 57, 141, 142; subscribes to "Spalatro," 151
Pisa, 124, 125
Plaster work, 36, 37, and see Stucco
Playfair, W. H., architect, 293-295
Pococke, Bishop, quoted, 42, 44, 112
Pompeii, 131
Pope, Alexander, his lines on Lord Burlington, 16
Portici, 131
Portland, Duke of, 265
Portland Place, 265, 302
Portman House, formerly Montagu House, 101, 233, 280
Portman Square, No. 20, 257
Poussin, Gaspar, his pictures at Osterley, 216
Pozzo, Comm. Cassiano dal, his collection of drawings and prints, 139, 141
Printing, cost of, 136, 137
Pulteney, Frances, 275
Pulteney, Sir William Johnstone. See Johnstone

R

Raffael, companion in Italy, 130, 132
Railings, 75
Raphael, 70, 161; work at the Vatican, 73; his "Cecilia," 121
Rebecca, Biagio, work ascribed to, 200, 205; painting on furniture, 227
Revett, Nicholas, his "Antiquities of Athens" (with Stuart), 16, 17, 20; member of the Architects' Club, 299
Reynolds, Sir Joshua, his praise of Vanbrugh, 10-12, 26, 54, 55; subscribes to "Spalatro," 151; paints Robert Adam's portrait, 230; and Lord Boringdon, 283; death, 299, 300
Richardson, George, architect, 85; his "Treatise on the Five Orders of Architecture" quoted, 94, 96; identity, 94; his "Book of Ceilings, etc.," 94; account of, 94n.; his "New Vitruvius Britannicus," 94n., 296; accompanies James Adam to Italy, 120, 123, 130, 132, 136
Richmond, Charles, 3rd Duke of, his gallery of casts, 16
Robertson, Mary, wife of William Adam (1), 34
Rococo style, 17, 18
Romano, Giulio, 73, 123
Rome, 128; the Pantheon, 70; the Vatican, 73, 74
Rooker, E., engraver, 152
Rose, Joseph, stucco work by, 175, 198, 205
Roxburghe, John, Duke of, 268, 270
Roxburghe House. See Harewood House
Royal Terrace. See Adelphi
Rubens, ceiling by, 216
Rysbrack, Michael, 151

S

St James's Club, 80
St James's Square, No. 20, 237, 242, 272
St Mary le Strand, 10
St Paul's Cathedral, 128
Saloons, 96, 112, 260, 261
Saltram, 283
Santini, P., engraver, 152
Scarsdale, Lord. See Curzon
Scotsmen, their power and unpopularity, 27, 28, 154, 156
Scott, Sir Walter, his "Essay on the Life and Work of John Home," 156
Seats designed by R. Adam, 96
Secret rooms, 170
Sedan chairs, 234, 236
Serlio, Sebastiano, architect, 6
Serapis, Temple of, 132, 136
Sèvres vase, 164
Shardeloes, 106
Shelburne, Countess (1) of, 182
Shelburne, Countess (2) of, her "Diary" quoted, 187, 188
Shelburne, John, 1st Earl of, 181; his mausoleum, 182
Shelburne, William, 2nd Earl of, afterwards Marquess of Lansdowne, 181-192
Shelburne House. See Lansdowne House
Sheraton, Thomas, cabinetmaker, 18, 202
Silk hangings, 166, 190, 245, 256
Silver plate, designed by Robert Adam, 176
Sion House. See Syon House
Smeaton, John, and the Forth and Clyde Canal, 31

Smith, James, architect, 42, 87
Smollett, Dr, 150
Soane, Sir John, 238, 288, 298
Society of Arts, 226, 228
Somerville, or Sommervell House. See Drum
Spalato, Diocletian's Palace at ("Spalatro"), 22, and see Adam, Robert
"Spalatro," list of subscribers to, 151
Spang, sculpture by, 85, 101, 102, 104
Staircases, at Kedleston, 91, 93; Harewood House, Yorks., 196; Chandos House, 242; 20 Portman Square, 257
Stanley, Edward, afterwards Lord Derby. See Derby
Statuary, 90, 91, 162, 164, 192
Steele, Miss Elizabeth, her illustration of Yester, 45
Strange, Robert, engraver, 123, 136, 138; his "Catalogue of a Collection of Pictures," 137
Stratford, Edward, afterwards Earl of Aldborough, 247-250
Stratford House, now Derby House, 83, 247-249, 252
Stratford Place, 237, 247, 248
Stuart, James, Chevalier de St Georges, 16
Stuart, James, his "Antiquities of Athens," 16, 17, 20, 22, 26, 49, 83, 126; wine-cooler by, 104
Stucco or plaster work, 72, 73, 83, 96, 112, 113, 132, 138, 162; coloured, 169; cement—for external use, 173
Syon or Sion House, 63, 108, 157-172, 271, 275

T

Tannucci, Marchese, 135, 136
Taylor, Robert, at the Board of Works, 283
Temple of Peace (Basilica of Constantine), 70
Theatres, 262
Tiepolo, G. D., fresco by, 117
Tonson, Jacob, bookseller, 13, 230
Toplady, Rev. Augustus, 226
Turner, J. M. W., his painting of Harewood House, 196
Tuscan order, 148
Tweeddale, Earl of, 43
Tweeddale, George, Marquess of, 287
Tweeddale, John, Marquess of, 42, 44, 112

V

Vanbrugh, Vanbroke, or Vanbrook, Sir John, his work and influence, 10-13, 26, 54, 55, 91; imprisoned in the Bastille, 13
Van Gelder, chimney-pieces by, 199, 203
Vanvitelli, L., his "Dichiarazione dei Disegni del reale Palazzo di Caserta," 134
Vasari, Giorgio, 72, 73
Vatican. See Rome
Vau, Louis le, architect, 7
Verandahs, 75
Verona, 118
Vicenza, 116, 117
Vignola, G. B. da, architect, 6
Vitruvius, 10, 17
Volterrana, frescoes by, 126

W

Walker, A., engraver, 152
Wall treatment, 96, 166, 185, 186, 190, 196, 212
Walpole, Horace, his ridicule of Vanbrugh, 10; quoted, 14, 112, 216, 222, 256; his taste for Gothic, 18; subscribes to "Spalatro," 151; at Osterley, 216-218
Wark, Dr David, his cement, 173, 280
Watts, W., engravings by, 275
Wedderburn, Mr, afterwards Lord Loughborough, 150, 230
Wedgwood, Josiah, his Jasper ware, 17, 18; relations with the brothers, 220; work for the Empress of Russia, 234-236
Wemyss, Francis, Earl of, 296, 298
Whitefield, Thomas, servant to Robert Adam, 299
Whitehall, No. 1, 239; Admiralty, see Admiralty
Wilkes, his "North Briton," 154, 156
William, Prince, Duke of Cumberland, 28, 151, 284
William Street. See Adelphi
Williams Wynn, Lady, 236, 245
Williams Wynn, Sir Watkin, 102, 242, 271, 272
Wilton, Inigo Jones' work at, 4
Wilton, Joseph, sculptor, 100, 111, 112
Winckelmann, Abbé, Librarian to Cardinal Albani, 22, 24, 115, 141
Windows, characteristic, 239, 241, 242
Wine-coolers, 104, 181
Winn, Sir Rowland, 4th Baronet, 211; 5th Baronet, 211, 212
Wolfe, General, Monument to, 106, 111, 112
Wood, Robert (with Dawkins), his "Ruins of Palmyra," 20, 49, 125
Woods, The, of Bath, architects, 46
Woolfe, John, Junr., architect, 288
"Works of Robert and James Adam, The," quoted, 20 and throughout; its frontispiece, 22
Worksop Manor, 93
Worsley, Thomas, Surveyor-General, 150

Wortley-Montagu, Lady Mary, quoted, 60
Wren, Sir Christopher, account of, 6-8, 10; quoted, 7, 17: influence on the brothers, 26
Wright, Stephen, at the Board of Works, 150
Wyatt, James, P.R.A., 66, 288, 298

Y

Yenn, John, architect, 288
Yester House, Gifford, 42, 287; plaster work, 36, 113; saloon, 112, 113
York, Archbishop of, 153
York, Duke of, 151

Z

Zuccherelli, Francesco, portrait painter, 142
Zucchi, Antonio, painter, assists Robert Adam at Spalato, 22, 58; travels with James Adam, 142; paintings by, 102, 115, 174, 199, 203, 277; subscribes to "Spalatro," 151; his accounts, 178; marries Angelica Kaufmann, 283
Zucchi, Giuseppe ("Joseph"), 58; travels with James Adam, 115, 123, 136, 142
Zucchi, 135, 152
Zuchero, painter, 73

Printed at The Darien Press, *Edinburgh*

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Robert Adam & his brothers